MAJORETTE-SPORT WORLD FEDERATION

COMPETITION RULEBOOK

2026.

Valid from 01.01.2026.

(update by the Judicial Commitee 31. 12. 2025.)

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GENERAL PROVISIONS

COMPETITION Rulebook defines the principles of work of competitors of MWF, trainers of MWF, and their accompanists. Define procedures for their qualification and classification at competitions and championships, their behavior before, during and after competitions.

The Competition Rulebook is a part of the competition rule-system of MWF which include formal rules of the Articles of Association of MWF, and rules of judging too.

The main acts of the trial in majorette dancing in MWF are: Competition Rulebook, Judges Rulebook and Code of Judges and Delegates. These three acts have the same power.

The interpretation of the rules, changes in the rules and training of the rules is exclusively the responsibility of the judicial committee.

SECTIONS OF COMPETITION:

1. **BATON Section - Stage**
2. **BATON Section - Defile**
3. **POM PON Section - Stage**
4. **POMPON Section - Defile**
5. **MIX Section**
6. **BATON FLAG Section**
7. **DRUM MAJORETTES Section**
8. **CLASSIC MAJORETTES BATON Section - Defile**
9. **CLASSIC MAJORETTES BATON Section - Stage**
10. **CLASSIC MAJORETTES POM-PON Section**
11. **MACE Section**
12. **TWIRLING (ACROBATIC) BATON MAJORETTES Section**
13. **SMALL DRILL Section (only at the World Championships and WORLD CUP)**

Competition section BATON Abb. BAT

- 1 or 2 pieces of baton for one majorette
- 2 (two) baton solo disciplines only for senior majorettes
- No additional equipment (scarves, ribbons and etc.) allowed for the BAT competition formation.
- Continuous contact with the equipment is compulsory in the course of choreography.
- It is permitted, for one or more competitors to hold 2 or more pieces of equipment at the expense of their partners - but only in a short section of the choreography.
- The uninterrupted contact with equipment during the choreography is compulsory; the equipment must not be laid on the floor.
- In the final position and the beginning position, the equipment cannot be lying on the ground without contact with the competitor.

1. Other props

- Other props, such as mascot, flags, banners, tables with the indication of the competitors, city, state, sponsor, eventually other objects, are not part of the competition formation.
- None of these props can be placed in the route of the defile, the competition area or in their protective zones.
- They can only be placed in the space for the audience, but they may not interfere with the competition performances, or impede the vision of jurors. In this case, in the assessment of performed choreography a penalty will be applied.

2. Competitors

2.1. Big formations (groups)

- Stage choreography (8 – 25 members, only girls)
- Marching defile (8 – 25 members, only girls)

2.2. Small formations

- Solo girls (cadets, juniors, seniors)
- Solo baton man (cadets, juniors, seniors)

- Solo 2 baton (only senior, only girls)
- Duo – trio (only girls – cadets, juniors, seniors)
- Mini formation (4-7 members, only girls, cadets, juniors, seniors)

3. Age categories

1) Cadets – age 7 – 11 years
2) Juniors – age 12 – 15 years
3) Seniors – age 16 years and more

The month of birth is not decisive, only the age reached in the given calendar year.

a) Competitors' age in small formations

- In small formations (solo, duo – trio and mini) the competitors'age must match the age categories.
- One majorette can compete only once in one discipline, for example in section BAT she can participate in the disciplines 1 x solo, 1x duo – trio and 1x mini formation.

b) Competitors' age in big formations

- In big formation should the competitors' age match the age categories, it is allowed to include 20% of competitors older by one age category.
- Number of group members and limit of older girls is as follows:
  - 8 – 12 members, the number of allowed older girls = 2
  - 13 – 17 members, the number of allowed older girls = 3
  - 18 – 22 members, the number of allowed older girls = 4
  - 23 – 25 members, the number of allowed older girls = 5.
- If the limit of allowed older girls is exceeded, the group will register in the age category according to the older girls, or changes the number of girls in the group.
- The number of younger girls is not limited. The contestants can be, however, younger only by one age category:
  - for juniors – 7 – 11 years
  - for seniors – 12 - 15 years
- Exception is valid for the age category CADET where there can be up to 1-year younger competitors (age 6)
- One majorette can compete in the BAT discipline in multiple big formation age categories, but the age composition of contestants must be kept.

- **The age composition can show in the evaluation of overall impression and compactness.**

Subgroup

- **In case of mini formation at least 2 persons mean a subgroup in all age category.**
- **In case of big formations at least 30% persons mean a subgroup in all age category. The exact number of majorettes that makes a subgroup (30%) in big formations is:**

8 majorettes 2 subgroup

9-11 majorettes 3 subgroup

12-14 majorettes 4 subgroup

15-18 majorettes 5 subgroup

19-21 majorettes 6 subgroup

22-24 majorettes 7 subgroup

25 majorettes 8 subgroup

3. Disciplines

3.1. Small formations

- Solo girls (cadets, juniors, seniors)
- Solo baton man (cadets, juniors, seniors)
- Solo 2 baton (only senior, only girls)
- Duo – trio (only girls – cadets, juniors, seniors)
- Mini formation (4-7 members, only girls, cadets, juniors, seniors)

Stage choreography:

- Area for small formation: 12x12 meters
- Protection zone: 2 metres along the border lines on all sides
- Time: between 1:15 and 1:30 min (without the time for arrival and exit).

3.2. Big formations (groups)

a) Marching defile BAT (separate category)

- The competition route: 100 meters long, 6 meters wide.
- The route can have 4 bends.
- Protection zone: 2 metres behind the side lines and the area behind the final line at the end of the route for final position.
- Time: max. 3 minutes.

b) Stage choreography BAT (separate category)

- Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it
- Protection zone: 2 metres along the border lines on all sides
- Time: between 2:30 and 3:00 min *(without the time for arrival and exit)*

Marching defile BAT

1. Competition choreography composition

1. **Preparation at the start.**
2. **March**
3. **Final line crossing.**
4. **Final position, stop figure.**

2. March defile initiation

a) Group arrival

- **Competing group must stand ready on the start in front of the starting line.**
- **Other teams must not stand immediately behind the starting team and disturb them in any way**

b) Time measurement

- **The duration of defile is measured since the moment the accompanying music starts playing.**
- **Stepping over the starting line before the music starts is not allowed; penalization -0,10 point/person.**

3. Defile competition choreography

a) Discipline character

- **Marching realization, mainly with the forward**
- **March and forward movement (defile) – the basic element, e.g. marching element (walking, flow step), performed at all time in the march direction.**
- **Movement technique and step technique have to comply with music and express correctly the discipline character.**
- **The use of flow step from dancing sport must not prevail.**
- **The use of gymnastic elements in the BAT defile section is allowed in the course of the whole choreography.**
- **In BAT section the acrobatic elements, pyramids during the choreography and at start position, three levelled pyramids and throwing of competitors and use of so called "roll over" are prohibited.**

- **Lifting of competitors in the BAT section is allowed only as an element of final picture at the end of choreography. The elevated competitor must be secured min. by another 1 competitor. Missing security- penalisation 0,30 point by technical juror.**
- **Competitor lifting in the cadet and junior category is allowed to the height of first floor and seniors the height of second floor.**

b) Pace uniformity

- **Defile has to have a balanced tempo during the course of the whole competition choreography; long jumps for closing the gap are not allowed**
- **Stopping and performing the choreography on the spot is not allowed**
- **A short stopping or movement in opposite direction is allowed only to change a shape, pattern**

c) Step technique

- **The step has to comply with the rhythm and beat of music.**
- **By the knee lifting the height of knee/ foot lift is not decisive (leg backward), but the knee lifting has to be balanced on both sides.**
- **During the step knees have to be relaxed, ankles and soles managed in order to make the step soft, light and flowing.**
- **Feet must be put parallel, with the tread on the tip through the belly of the foot.**

4. Defile conclusion

1.1.1 a) Going through the whole route

- **The group has to come through whole competition route and leave it behind the finishing line.**
- **If whole group or some competitors remain on the route, it is considered to be a choreography imperfection and each person that did not cross the line is penalized by -0,20 points/person.**

b) Time measurement

- **Time measurement is terminated by the moment the group stops behind the finishing line, competitors take up the final position and the music finishes.**
- **The decisive moment is the stopping in a final position.**

c) Choreography finish

- **The parade marching is finished by the moment the group stops behind the finishing line and turns back, towards the audience and jury.**
- **Discrepancy between the end of music and the end of the parade marching is considered to be a choreography mistake.**

Stage choreography BAT

1. Competition choreography composition

1. **Coming without music, always after moderator announcement**
2. **Stopping, opening position (stop figure)**
3. **Competition program**
4. **Stopping, end of music, final position (stop figure)**
5. **Leaving *(without music)***

2. Coming on stage

a) Arrival characteristics

- **Competitors can come to the area of performance only after being announced by the presenter. If the competitors come earlier, penalization for premature arrival is given by technical juror(-0,20p)**
- **The coming is performed without musical (acoustic) accompaniment.**
- **It has to be short, quick and simple; it serves only for taking up the starting position for performance.**
- **It must not be another „small choreography".**
- **The coming is terminated by the stopping of competitors in the starting position, it has to be adequately differentiated from the competition choreography.**
- **Taking up the starting position before the actual choreography is considered to be a greeting, it may be also military salute, dance bow, bow of head, movement of arm, etc.**

a)

b) Time measurement at the choreography start

- **Time of the stage choreography is measured without the time for arrival.**
- **The stage choreography time measurement is commenced at the moment the accompanying music begins.**

b)

3. Stage choreography performance

a) Characteristics

- **Choreography composition with the baton equipment must include sequence of beats with classic majorette step.**
- **Music for performance must end simultaneously with the end of choreography, it must not continue, as an accompaniment for leaving.**
- **the conclusion of choreography has to correspond perfectly with the conclusion of music**
- **Discrepancy between music and program conclusion is considered to be a choreography imperfection.**
- **Competition choreography ends with the stopping of competitors and taking up the final position, it has to be clearly separated (*from the movement and music*) from the leaving.**

- **Final position may include military salute, dance bow, bow of head, arm motion etc.**

b) Inclusion of dancing and gymnastic elements

- **The composition may include components and motives of social or folklore dancing, if they correspond with the music character**
- **Gymnastic elements should be included in the program:**
  - **if they are performed without the program smoothness disruption,**
  - **if they are not performed without a purpose, but in the connection with an element, with equipment, with shapes and patterns**
  - **if gymnastic elements are performed only by several competitors in a group or a in mini formation, other members must not be in a static, waiting position**
  - **Gymnastic elements in the BAT stage choreography are allowed during the whole course of competition choreography.**
  - **In BAT section the acrobatic elements, pyramids during the choreography and at start position, three levelled pyramids and throwing of competitors and use of so called "roll over" are prohibited.**
  - **Lifting of competitors in the BAT section is allowed only as an element of final picture at the end of choreography. The elevated competitor must be secured min. by another 1 competitor. Missing security- penalisation 0,30 point by technical juror.**
  - **Competitor lifting in the cadet and junior category is allowed to the height of first floor and seniors the height of second floor.**

c) Time measurement by the choreography end

- **Time measurement ends as soon as the competitors take up their final position and music for competition program ends.**
- **Discrepancy between the end of music and the end of program is considered to be a choreography mistake.**

d) Leaving the stage

- **Leaving the stage must happen without music (acoustic) accompaniment. Leaving with music is penalised.**
- **The leaving has to be short, quick and simple; it serves only for leaving the competition area.**
- **It must not be another „small choreography".**

5. Music for competition formations

5.1. General conditions

- **All choreographies must be carried out with musical accompaniment.**
- **Composition interpretation may be either orchestra or with accompaniment, so called sang compositions.**
- **Music adequateness to the age category is rewarded in the overall impression section.**
- **There may be used whole musical pieces or their parts.**
- **In the case of musical mix, individual musical motifs (parts) must be from the musical and technical point joined correctly; incorrect connection realisation (*technically incorrect switch from one motif to another*) is a reason for point deleting (- 0,1 point).**

5.2. Acoustic media

- **Music is played from compact discs (CD), USB**

5.3. Defile music

- **Composition in the beat (2/4 or 4/4) with regular beat emphasis, in orchestra version (brass band, symphonic orchestra, etc.), it can be also sang.**
- **Music with different rhythm can be also used in a modern style; it must always comply with the discipline nature.**

5.4. Stage choreography music

- **Beat and rhythm are not prescribed but the choreography must include a part (section) with so called classical majorette march.**

6. Costumes, competitors dresses, visage

6.1. General

- **Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment.**
- **Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.**
- **In styles the juror may include aesthetical impact and suitability of costumes, hair styles or make-up for each age category and music.**
- **The group name and town or logo and sponsor name cannot be displayed on the costume in any way – penalisation – 0,10 point by the technical juror.**

6.2. Costumes in BAT section

- **They must have some elements of traditional majorette costume (cap or its imitation, skirt (dress) or boots).**
- **They cannot have a form of a jumpsuit, gymnastic jersey, tricot or swimsuit and it also cannot have a character of a pom-pom costume.**
- **In the BAT section there can be used a costume for original theme expression or musical character – but at all times there has to be compliance between the music, costumes and choreography. Suitability and aesthetic effect are always evaluated in the overall effect criteria.**

- **In the BAT group choreographies and defile:**
  - **Boots are compulsory for senior baton groups, optional for juniors and cadets.**
  - **Trousers are forbidden, but if the choreography theme needs it, they are allowed for maximum 2 majorettes. In the case of using trousers (max. 2 members), so the remaining parts of the costume of these (1-2) members must meet the mandatory parts of the costume (cap, boots - in the case of senior women)**
  - **The costume may be sleeveless but with covered shoulders, also upper part of body must be covered (not revealing back, belly, cheast)**

- the back must be completely covered – therefor neither large nor small "teardrop" is allowed (costumes can be sawn with for. example zipper). Regarding chest area – all type of collars is allowed, but the must not be inappropriate or vulgar.
- Majorette cap or types of cap that cover majority of upper part od head on the head is compulsory
- A cap is defined as a clearly visible headpiece worn on the majorette's head that can be without doubt recognized as a cap or hat.

  It must be a separate and detachable item, not permanently attached (sewn, glued, or fixed) to the costume.
- The cap may include decorations or embellishments, but its base shape and structure must remain visible. Accessories, installations, or decorative elements alone are NOT considered a cap.
-

c) FOR EXAMPLE: (include pictures)

- ACCEPTED AS A CAP:
- ·Classic majorette cap (any variation)
- ·Cylinder / top hat / fedora / sun hat
- ·Cowboy hat
- ·Sombrero
- ·Asian hat (Chinese/Vietnamese hat)
- ·Baseball cap
- ·Winter cap / beanie
- ·Beret
- ·Chef hat
- ·Turban
- ·Scottish style hat
- ·Witch hat
- ·Pirate hat
- ·Crown (only with solid hat base)
- ·Pilot cap
- ·Stewardess cap
- ·Sailor cap
- ·Helmet

-
- **NOT ACCEPTED AS A CAP:**
- **(Items that do not meet the definition or do not have a clear cap structure)**
- **·Headbands or tiaras**
- **·Bandanas**
- **·Hair accessories (clips, pins, decorative crowns, flowers, smaller imitations of hats etc.)**
- **·Scarves or fabric wraps**
- **·Fabric covers without a defined cap shape**
- **·Installations or constructions where it is unclear a cap exists underneath**
-

- **Unsuitable costume with the rules is judged by the technical juror – 1 point by group (not by person and by element of costume)– penalisation**
  - **Inappropriate costume (too short skirt etc.) – 0,1 point/person - penalisation**

- **In small BAT choreographies:**
  - **Competitors costume must include at least two of the basic majorette elements (boots, skirt, garrison cap).**
  - **The costume may be sleeveless but with covered shoulders, also upper part of body must be covered (not revealing back, belly, cheast).**
  - **the back must be completely covered – therefor neither large nor small "teardrop" is allowed (costumes can be sawn with for. example zipper). Regarding chest area – all type of collars is allowed, but the must not be inappropriate or vulgar.**
  - **Trousers are not forbidden, they are allowed if the choreography theme needs it, but other two elements of basic majorette uniform still must be included *(for ex. trousers + boots + cap)***
  - **Unsuitable costume with the rules is judged by the technical juror – 1 point by group (not by person and by element of costume)– penalisation**
  - **Inappropriate costume (too short skirt etc.) – 0,1 point/person - penalisation**

6.3. Hairstyle and make-up, visage

- **Must be suitably selected to the competitors age and choreography character**
- **Compact hairstyle and make- up contributes to the overall aesthetic effect**

7. Assessment criteria

Assessment criteria and point awarding are set in such a way as to enable the juror to award all relevant attributes of performed competition choreography

- **It is not decisive whether the choreography is performed in classical or modern style.**
- **The relevant evaluation aspects are composition and choreography performance.**
- **Point awarding has to be based on the mistakes, imperfections, but also positives noticed by the juror.**
- **By any doubts or misunderstandings, it is always decided in favour of the competitor.**

Characterization of criteria within the „A" field:

CHOREOGRAPHY AND COMPOSITION

Jurors in assessing the performance of choreography and group design takes into account the size of the group Low number of members in the group is not the reason for the lower score.

1. Variety and diversity

a) Diversity of elements

A juror assesses:

- **Selection and diversity of elements, patterns and shapes (circles, squares, rows, lines, diagonals etc.)** .
- **Changes in shapes and patterns**
- **Use of dancing and gymnastic components**
- **If the elements, shapes and patterns are executed by all competitors in a unified way, or in different ways within subgroups**

  Originality

b) Diversity in area utilization

From the choreographic point of view, the program has to be composed so that the whole competition area is utilized.

A juror assesses the utilization of:

- **Various directions (forwards, backwards, sideward)**
- **Various trajectories (straight line, curved line, wavy line, spiral, broken line)**
- **Moving patterns**

c) Diversity in pace

Monotonous, unchanging pace is considered as a choreographic imperfection. The competitors should not remain in the same formation, shape, or pattern for too long (*more than one musical motif*).

A juror assesses:

- **Segmentation of the program according to musical phrases, frequency of variations after certain number of bars**
- **Expression of music character, variability in dynamics and pace of choreography**

according to music

- **Diversity of pace, e.g. Changing of fast and slow parts**

2. Overall impression, expression

A juror assesses:

- **Suitability of the music for the age category**
- **Age balance and group small formation discrepancy**
- **Compliance of parade marching structure (*start – marching – final position*)**
- **Compliance of the stage choreography structure (*arrival – stopping – program – stopping - leaving*)**
- **The level of co-operation among competitors in unified compact performance, in group execution**
- **The composition should be executed lightly, its difficulty and effort must not be obvious, the choreography should seem to be performed simply and with pleasure**
- **Contact with audience:**
  - **the expression has to remain in the sphere of sport, without overplay and affectation, not using theatrical expressions, facial gestures, pantomime, etc.**
  - **when assessing the expression, the aesthetic expression differs from mere visual impression**
- **Outfit (costume):**
  - **suitability for category, character of equipment and discipline**
  - **for the correct choice of costume, see chapter 6.2. Costume in BAT section**
- **Hairstyle and visage:**
  - **suitability for category, character of equipment and discipline, character of music**
  - **for the correct choice of hairstyle and visage, see 6.3. Hairstyle and make-up, visage.**

Basic mistakes in choreography and its performance

Repeated and collective mistakes can be included in a form of penalization after the performance is finished.

Mistakes in composition:

- **Insufficient diversity and variety of the elements.**
- **The shapes are not sufficiently varied**
- **Monotonous, non-changing pace**
- **Insufficient area utilization (*directions, routes*)**

- **One-sided twirling**
- **One-sided dancing concept**
- **Unauthorised acrobatic elements in BAT section.**
- **Unauthorised high (three levelled) pyramids**
- **Unauthorised trousers in BAT groups (does not apply to original choreographies in mini BAT)**
- **Use of requisites in BAT (mascot, flag, tables, banners, etc.)**

a) Errors in musical accompaniment:

- **Music that is not appropriate for the age and discipline of competitors**
- **Incongruous mixture of music, inappropriate series of musical themes and sounds (horn, drumming, whistling ...)**
- **The end of the music is not in accordance with the end of musical phrases, violent interruption or stoppage of music or when the volume of music is gradually turned down until complete silence is reached**

b) Character of defile is lost:

- **Long choreography at a halt during the performance**
- **Long choreography after reaching the finishing line**
- **Long jumps and leaps in order to gain time**
- **Marching backwards and backward step**
- **Parts of choreography, during which one of the competitors is elevated in the air and carried by others (authorised is only elevation at the end of choreography as a part of final position).**
- **Inclusion of acrobatic elements in BAT section.**

d) Character of stage choreography is lost:

- **Entering the stage when music is already on**
- **Opening and final position is missing, the competitors are leaving right after they finish their choreography**
- **Leaving the stage when music is still on**
- **Leaving is fast, another choreography follows during the marching**
- **Elevation used during the course of choreography (authorised is only an elevation at the end of choreography as a part of final position).**
- **Inclusion of acrobatic elements in the BAT section.**

d)

c) Mistakes in performance:

- Imbalance and inaccuracy in lines, rows, circles, diagonals
- The suspense of the pyramid in the final position in bat

- The end of the music does not correspond with the end of the performance
- The competitors do not reach the finish line
- Part of the choreography is performed outside of the competition area (subgroup)
- Interruption of the performance by competitors themselves (sees the chapter course of the competition, point Repetition of competition choreographies).

e)

Beneficiation for choreography and its performance

The juror can award a bonus for every criterion individually:

- Compliance of original choreography, music or costume with the choreography theme.
- High accuracy, balance of the shapes and changes
- Impressive contact with the audience, excellent overall impression

Characterization of criteria within the „B“field

MOVEMENT TECHNIQUE

When juror awards rhythm coordination and synchrony, he takes into account how difficult the performance is concerning the size of the group. The group size is not a reason for low score.

1. Body technique and step technique

Posture and rhythmic step represent principal features of aesthetic appeal of majorette sport. Assessed are in particular the following factors:

- *Posture of trunk* - considered as an error are: bent back, the shoulders at the front, movement in the bent forward position, stiffness
- *Posture and movements of arms* - for error are considered hand movements out of rhythm, holding the fingers in a fist, limp arm in motion and swings, arms raised forward above the level of the shoulders
- *Posture and movements of head* - unnatural position of the head is considered to be an error (fling back, bow, bending forward with a look down to the foot).
- *Step rhythm* - step is bound to the rhythm of the music, especially the non-compliance with rhythm in defile (march on right leg) are considered to be defective demonstration
- *Execution of tread* - tread is executed over the tip or belly of the foot; demonstration is

considered to be defective when the tread is executed across the heel, an exception is only a dance element

- *Position of soles* - the feet must be parallel, if the tips are turned in or out during a march it is considered to be an error
- *Knee raising* - crucial is not the height of the knee lifting or lifting of the heel (leg backward); lifting the pads has to be mutually balanced; the uneven lifting is considered as an error, the emphasis on one leg, such as the high lifting of the left leg and the mere pull up of the right leg ("claudication").
- Rhythm of dancing elements - demonstration must correspond with the nature of the dance
- Gymnastic elements - the accuracy, range and certainty of demonstration, the connection of the element with the equipment or with the change of the shape/ pattern

2) Rhythmic co-ordination and synchrony

Demonstration of the choreography by all competitors has to be connected with music so that the nature of the body movements and equipment had a highly accurate connection with the nature and rhythmic components of the music accompaniment. Rhythmic coordination means a perfect harmony of movement of all the competitors with the music, synchronous demonstration, group tact feeling and movement in the rhythm.

A juror assesses:

- Expression of music through the movement
- Precision, distinctness and smoothness of changes in shapes and patterns
- Compactness of moving patterns
- Precision and link-up of movements in chain reactions, by a fast sequence and in stop actions
- The same continuity of movement at work with the equipment during equipment changes

Basic mistakes in movement technique

Repeated and collective mistakes can be included as additional penalizations after the performance is finished.

a) Mistakes in body technique and step:

- Bad posture of the trunk
- Bad posture and movement of the arms

- Bad posture and movement of the head
- Bad step technique

b) Errors in gymnastic elements performance

- Loss of balance
- Incorrect element performance
- Fall of a competitor

c) Errors in coordination and synchronization

- Falling out of the rhythm – step, arm movement
- Imprecision when performing dance elements
- Imperfection by chain reactions in a fast sequence
- Imprecise, unequal stopping of movement by a stop action
- Incompact and imprecise pattern movement
- The movement and music do not finish at the same time

  Group tact feeling and rhythmic movement are missing; movement disharmony by all competitors with the music

Beneficiation for movement technique

Juror can award a bonus for every criterion individually:

- Perfect synchronisation and sequenced movement of all competitors
- Elegant movement of all competitors

Characterization of criteria within the "C" field

WORK WITH EQUIPMENT

Work with equipment defines the nature of majorette sport and its aesthetics. It will be evaluated with the respect to age category. While cadets do not have to perform all the elements with baton, juniors and seniors must show all types of elements for obtaining the highest mark. Baton must always be in contact with the competitor.

LEVELS - BATON

I. LEVEL

- Dead baton.
- Dead stick release.

- **Slide.**
- **Swing.**
- **Sway.**
- **Raising, lowering of baton.**
- **Invert**
- **Arm - round.**
- **Pretzel.**
- **Arm - holding, hand - holding, conducted arms**

II.LEVEL

- **Horizontal twirling.**
- **Vertical spin with one hand (eight)**
- **And all the variations of these free spins in both directions in the right and left hand.**
- **LOOP:**

  Right/left hand vertical twirl with wrist;

  Right/left hand horizontal twirl with wrist.
- **FIGURE 8:**

  Right/left hand vertical figure 8.

  Right/left hand vertical adverse figure 8.

  Right/left hand horizontal figure 8.

  Right/left hand horizontal adverse figure 8.
- **FLOURISH WHIP:**

  Right/left hand flourish whip.

  Right/left hand adverse flourish, adverse whip.

III.LEVEL

Includes simple twirl such as:

- **Vertical twirling with both hands („SUN"), in all body positions (in front of the body, behind the head, above the head, next to the body…).**
- **Vertical twirling with a circle drawing in front of the body by one hand („STAR"). It can be simple, fast, with body turning, in all directions,...**
- **Figures of low and simple baton throw with simple throw and baton catch (at one moment the baton is not in a contact with any part of the body).**
- **AERIALS (ejection):**

Low ejection – under 2 m.

Baton rotation in the air is not requested..

Classic ejection:

- **From open hand – from horizontal or vertical position, with right or left.**
- **Throw with the end – baton release from hand by the end (locking ball).**

- **Classic catch:**

The capture from the lower part- capture of baton, palm turned upwards

The capture from the upper part – baton capture with the palm turned downwards.

- **Toss over:**

Simple and short toss over – distance of competitors: max. 2 m

Vertical, horizontal.

Various types of throwing and catching.

By all members.

In sequence.

IV. LEVEL

- **TWIRLING between fingers vertically or horizontally, in front of the body, above the head.**
- **Simple rolls (360° orbit), simple combinations ROLLS and WRAPs (180° orbit),...**
- **Figures of high heavily flying baton with easy ejection and easy catch (for ex. Baton turn in the air with horizontal rotation.)**
- **Figures of low heavily flying baton with difficult ejection and catching (under the leg, behind the back).**
- **Figures with simple baton toss between majorettes.**
- **TWIRLING with fingers:**

- Right/left hand vertically with 4 fingers.

- Right/left hand horizontal with 4 fingers.

- Right/left hand vertically with 2 fingers.

- Right/left hand horizontal with 2 fingers.

- Right/left hand vertically with 8 fingers.

- **WRAP (wrap around the shoulder, wrap around leg, wrap around waist, ...)180°.**
- **ROLLS, 360°.**

Individual elements:

- **Simple baton roll around some body part; for example around the hand, wrist, arm, elbow, neck, leg.**
- **Rolls around the hand forwards and backwards.**
- **Rolls around the elbow forwards and backwards.**
- **Rolls around the stretched arm.**

Simple combinations of rolls:

- **½ FISH (half fish) both directions.**
- **SNAKE – hand and elbow or elbow and hand – both ways.**

- **Figures :**

1. Figures of high and heavily flying baton with simple ejection and catching.

- **High ejection - above 2 m.**
- **Baton rotation in the air is requested.**

Classical ejection:

- **From open hand – horizontal or vertical position, with right or left hand.**
- **Toss by the end - baton release from hand by the end (locking ball).**

Classic catch:

- **The capture from the lower part- capture of baton, palm turned upwards**
- **The capture from the upper part – baton capture with the palm turned downwards.**

2.Figures with low and heavily flying baton with difficult ejection and catch.

Difficult ejection:

- **From under the arm.**
- **From under the leg.**
- **From behind the back.**

Difficult catch:

- **Behind the back – at the waist level behind the back.**
- **Under the leg – baton catching under the leg.**
- **Above the head – baton catching above the head.**

- **Side to side - with your left hand on the right side of the body at the level of the belt and vice versa.**
- **Under the arm – baton catching under the arm.**
- **Palm – rotation on the palm.**

V.LEVEL

Includes very difficult figures and rotations such as:

- **AERIALS with body movement.**

Body movement types during the ejection:

- **TRAVELLING – movement to another place during the (march, chasse).**
- **STATIONARY – on the spot („attention", arabesque).**
- **SPIN – body rotation on one leg with orbit around 360°. Define the height of the leg in SPIN: the tips of toes of the elevated leg has to be above the level of the ankle of the stable leg on the floor. Important is that the SPIN has to be performed fully, it means the circle has to be finidhes /360°/ and the finish position of the leg has to be the same as the start position.**
- **AERIALS with 3 elements (throw, spin, catch), 4 elements (ejection, spin, pose, catch) or with several elements (throw, 2x spin, pose, catch) .**
- **High AERIALS with difficult ejection and catching.**
- **High ejection above 2 m.**
- **Difficult ejection:**
    - **THUMB FLIP - baton turns around the thumb and leaves the hand (executed from the middle of the baton with vertical and horizontal position, with right and left hand).**
    - **BACKHAND FLIP – with the use of a wrist, baton release from the hand with backward direction, + turn in the air, catching with the palm turned downwards.**
    - **THUMB TOSS – throw with the help of THUMB FLIP, more than 2 turns in the air.**
    - **BACKHAND TOSS - throw with the help of BACKHAND FLIP, more than 2 turns in the air**
- **Difficult catching:**

- **BACK HAND CATCH – catching with the palm turned towards the opposite direction.**
- **BLIND CATCH – catching above the shoulder without looking at the baton.**
- **FLIP – constant hand help by constant baton rotation around the thumb.**

- **Twirling with 2 batons – execution of figures minimally on the III. level with constant baton twirling.**

- **Rolls combinations – connection of 2 or more elements (snake with open hand, elbow – hand – hand – elbow …).**
- **Smooth rolls –uninterrupted movement in the area, time and sequence, continuous repetition of the same roll (fish, 4 –elbow ...).**

For the work with BAT it is possible to award 10 points max. in a following way for elements that are mainly:

I. LEVEL – max. 7,50 points

II. LEVEL – max. 8,00 points

III. LEVEL – max. 9,00 points

IV. LEVEL – max. 9,40 points

V. LEVEL – max. 10,00 points

COMPULSORY ELEMENTS FOR BAT equipment

For CADETS 3 elements:

- **2 x simple low throw (1x all members, min. 1x subgroup).**
- **1 x short toss between all members.**
- **Use of minimally 5 various elements from levels 1-2-3 executed equally with right and left hand.**

For JUNIORS 4 elements:

- **2 x high throw without spin (1x all members, min. 1x subgroup).**
- **1 x high throw with a spin (360°) all members. Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **1 x long toss between all members.**
- **Use of min. 7 various twirling elements from levels 1-4, executed equally with right and left hand.**
- **Twirling elements must be executed smoothly, in combinations, throws from smooth twirling.**

For SENIORS 6 elements:

- **2 x high throw without spin (1x all members, min. 1x subgroup).**

- **2 x high throw with a spin (360°) (1x all members, min. 1x subgroup). Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **2 x long toss 1x between all members, 1x amongst the subgroup.**
- **Use of min. 7 various twirling elements from levels 1-5 executed equally by right and left hand.**
- **Twirling elements must be executed smoothly, in combinations, throws from smooth twirling, catching.**

If the compulsory elements are not executed, 0,40 points for each missing element is deducted.

1. Choice, diversity and difficulty of elements

The juror evaluates to which extend includes the choreography composition:

a) Twirling, special twirling, other manipulations

- **Basic twirling, circles, sways, eighths.**
- **Rolling, sliding, scroll and spin around different parts of the body, an injection of baton below the knee, etc.**
- **Position and the inclusion of hands when arms are pointing down, sideways or up, exchange of baton from one hand to the other, the total use of the right and left hands.**
- **The use of other parts of the body, turning around the waist, neck ...**

b) Throwing, catching and tossing

- **The throw of one or more batons, the throw of the without rotation, easy throw**
- **Vertical rotation, horizontal rotation, synchronized rotation (is considered to for virtuosity), monitored is the speed of rotation.**
- **The subsequent or progressive demonstration, in a subgroup, between two majorettes, among several sub-groups, during the shape change**
- **Low throws and short distance tosses are under 2m, high throws and short distance tosses are over 2m in all age categories**
- **The hight of the throw is measured form the shoulders of majorette**
- **Catching is possible in front of body, behind body, under leg etc., the baton may be caught at the end (tip) or at the centre**
- **Demonstration of multiple spin, pirouettes or other element during the equipment is in the air**

c) Cooperation and position of competitors

- Face to each other, sideways to each other, back to back, the simultaneous toss amongst the whole group or in small formations, finish in a short period of time or during a change of shape.
- The inclusion and linking of accompanying elements – during a demonstration the composition of the choreography should not only include the pieces of separate elements with equipment, where the competitor is only waiting for the equipment
- During the entire choreography the elements with equipment should be choreographed in tune with the movements of the competitors, gymnastic or dancing elements.

2. Certainty of execution

The juror assesses:

a) The impact of the equipment fall on the course of the competition choreography

- Interruption of group or individual performance.
- The extent of auxiliary dance elements use (sidestep, suspension knees, bending backward, steps, etc.).
- Raise the equipment immediately after the fall, or not raising of the equipment to the end of the choreography.

b) Frequency of equipment falls

- Separate or repeated equipment fall by one or more competitors, the errors executed by individuals, sub-group or by the whole group

c) The circumstances of the equipment fall

- Technically ungoverned element.
- Demonstration of unusually difficult technical element.
- The impact of the weather (wind, rain, cold, sun), technical parameters (slippery competition area, lighting)
- The option to pick up the fallen equipment in the case of a raised competition area (podium)

d) Lifting of equipment on the competition area with assistance

- **Other contestants may pick up the fallen equipment and hand it to the contestant, but he/she has to be a part of the currently presented formation.**

e) Lifting of equipment outside of the competition area with assistance

- **Other contestants may pick up the fallen equipment but they have to be members of the group which currently presents the choreography.**
- **The fallen equipment may be handed in by an organizer assistant but he may only put the fallen equipment to the border of the competition area.**
- **The person that picked up the fallen equipment may not wave with it, roll it on the competition area, run with it or interrupt the jury´s view by any other way and so interfere with the course of the choreography.**
- **Handing over of equipment by a random viewer is tolerated.**

f) Contact with equipment during the choreography

- **During the choreography it is allowed for 1 or more competitors to have 2 pieces of equipment, to the detriment of other competitors, such a situation may be only temporary, and the competitor must use the equipment, not to hold it without moving.**
- **Baton is always in contact with the competitor, it must not be laid on the ground.**

g) Contact with the equipment at start and end of the choreography

- **The competitors must start and end the choreography so that the equipment is in contact with any part of their body, not with the equipment left on the ground without contact with the competitor.**
- **Contact with one equipment by more than one competitor or of one competitor by more than one equipment is permitted.**

Basic mistakes by the work with equipment

Repeated and group errors are subject to the additional penalty after the end of the choreography.

a) Errors in the competition choreography.

- **Catching of baton with side step, bent knees, or bent forward**
- **Catching of baton with shape interruption – side step, running away from the shape.**

- **Different series of movements during handling of the equipment and during the equipment exchanges.**
- **Faulty hand position during the manipulation with equipment**
- **Loss of contact with the equipment – when it lies on the floor for too long.**

- **b) Insufficient difficulty.**
- **Small element diversity, monotonous equipment use.**
- **Incomplete content of twirling elements and manipulations included in the choreography.**
- **Missing throw with a spin or other combinatory elements.**
- **Missing high baton throws during the marching defile or stage choreography in juniors and seniors group by the whole group or subgroup.**
- **Missing long baton tosses during the marching defile or stage choreography in juniors and seniors group by the whole group or subgroup.**

Bonificiation for work with equipment

Awarded only in the case that the element was performed without errors or nearly without errors by the whole group or subgroup

Juror may grant beneficiation in each of the criteria separately:

- **Original new element, new element performance.**
- **Choreography with multiple spin; added or connected element.**
- **Synchronised choreography execution, excellent choreography execution, excellent cooperation by all choreography contestants.**

PENALISATIONS

a) Time violation

For each second over the time limit – 0,05 point is deduced /technical juror/

- **over 3:00 min for defile**
- **under 2:30 and over 3:00 min for group stage performance**
- **In small formation stage choreography under 1:15 and over 1:30 min.**

b) Equipment fall

Penalised:

- **Each equipment fall individually – 0,05 point / *technical juror* /**

- **The distortion of the shape, when lifting a fallen equipment – points awarding juror - evaluated in the field "*A*"**
- **The abandonment of a fallen equipment on the ground until the end of the choreography, unless it is a case of falling just before the end of the choreography - points awarding juror - evaluated in the field "*A*"**
- **The use of redundant equipment - points awarding juror - evaluated in the field "*A*"**

Not penalised:

- **Equipment leaves the competition area**
- **Overstepping the stage area when retrieving the equipment**
- **Handing of fallen equipment by other competitor or other person**

c) Penalisation for incorrect competition course

- **Competitors are not ready after announcement of moderator – 0,10 point/technical juror/**
- **Entering the stage before the announcement of moderator – 0,2 point /technical juror/**
- **Music is not ready - 0,10 point /technical juror/**
- **Music has low technical quality, bad mix or remix – 0,10 point /technical juror/**
- **Costume break or fall of costume parts and inapropriate costume - 0.10 points per each part and person/ technical judge/**
- **Unsuitable costumes for BATON section (ex. jumpsuite, gymnastice jersey, tricot) – 1,00 point per group /technical juror/**
- **Missing cap in BAT groups and defile – 1 point by group (not by person and by element of costume) /technical juror/**
- **Missing boots in BAT groups and defile – 1 point by group (not by person and by element of costume) /technical juror/**
- **Performance is interrupted by competitor – disqualification /technical juror/**
- **Unauthorized communication between competitors – 0,10 point /technical juror/**
- **Competitor´s balance – 0,10 point per person /technical juror/**
- **Competitor´s fall – 0,30 point per person /technical juror/**
- **Missing security by elevation – 0,30 point /technical juror/**
- **Unauthorised lifting and throwing of contestants in relevant age category, forbidden use of three levelled pyramids in all age categories – 5 point /technical juror/**
- **Use of elevation during the choreography in BAT section – 5 point /technical juror/**

- **Not crossing the finish line in DEFILE – 0,20 point per person who didn't cross it /technical juror/**
- **Entering and leaving the competition area with music – 0,50 point /technical juror/**
- **Missing stop figure – 0,10 point /technical juror/**
- **The equipment is not in contact with the competitor by the start and final position - 0,05 point per equipment /technical juror/**
- **Missing compulsory BAT elements – 0,40 point for each missing element /technical juror**
- **Overstepping the line (for each person) – 0,10 point /technical juror/**
- **Communication between leaders and competitors during the performance (ex. giving instructions to competitors during the performance) - 1 point /technical juror/**
- **Forbidden use of acrobatic elements and so called "roll over" in BAT section – 5 point /technical juror/**

Competition Section POM POM *abbrev. POM*

- Two basic pieces of pom-pom per one competitor.
- No other additional equipment (scarfs, ribbons and others) is allowed for POM competition
- In the POM section the equipment cannot be laid on the floor, only with the exception if it is in favour of lifting security or by the wave or picture formation (max. 4 counts), or by challenging acrobatic and gymnastic elements.
- Uninterrupted contact with equipment during the whole choreography course is compulsory
- It is allowed for one or more competitor to hold 2 or more pieces of equipment in favour of another competitor – but only in a short part of the choreography.
- In beginning positon and the final position, the equipment cannot be lying on the ground without contact with the competitor.

1. Other props

- Other props such as mascots, flags, banners, boards with the name of the competitors, city, state, sponsor, and eventually other objects are not a part of the competition performance.
- None of these props must be placed in the route of the marching parade, in the competition area or in their protective zones.
- They can be placed only in the spectator zone. But even there they must not interfere with the competition performance or obstruct the view of the jurors. If such a case occurs, the result will be the penalization of the competing formation.

2. Competitors

2.1. Big formations*(groups)*

- Stage choreography (8-25 members - there can be 1/6 of boys, only in the case that the group has more than 12 members)

  Marching defile (8-25 members - there can be 1/6 of boys, only in the case that the group has more than 12 members)

2.2. Small formations

- Solo /girls and boys/
- Duo – trio /only girls/
- Mini formation 4-7 members /only girls/

3. Age categories

1. Cadets – age of 7 – 11 years
2. Juniors – age 12 – 15 years
3. Seniors – age 16 years and more

The month of birth is not decisive, but the age reached in given calendar year.

a) Age in small formations

- **In solo- formations (solo, duo-trio and mini) the age of all the competitors must comply with the relevant age category.**
- **The same majorette can compete only once in one discipline, for example in the POM section, she can compete in the disciplines solo, duo-trio and mini-formation**

b) Competitors' age in big formations

- **In big formation should the competitors' age match the age categories, it is allowed to include 20% of competitors older by one age category.**
- **Number of group members and limit of older girls is as follows:**
  - **8 – 12 members, the number of allowed older girls = 2**
  - **13 – 17 members, the number of allowed older girls = 3**
  - **18 – 22 members, the number of allowed older girls = 4**
  - **23 – 25 members, the number of allowed older girls = 5.**
- **If the limit of allowed older girls is exceeded, the group will register in the age category according to the older girls or changes the number of girls in the group.**
- **The number of younger girls is not limited. The contestants can be, however, younger only by one age category:**
  - **for juniors – 7 – 11 years**
  - **for seniors – 12 - 15 years**
- **Exception is valid for the age category CADET where there can be up to 1-year younger competitors (age 6)**
- **One majorette can compete in the BAT discipline in multiple big formation age categories, but the age composition of contestants must be kept.**
- **The age composition can show in the evaluation of overall impression and compactness.**

Subgroup

- **In case of mini formation at least 2 persons mean a subgroup in all age category.**
- **In case of big formations at least 30% persons mean a subgroup in all age category. The exact number of majorettes that makes a subgroup (30%) in big formations is:**

8 majorettes 2 subgroup

9-11 majorettes 3 subgroup

12-14 majorettes 4 subgroup

15-18 majorettes 5 subgroup

19-21 majorettes 6 subgroup

22-24 majorettes 7 subgroup

25 majorettes 8 subgroup

4. Disciplines

4.1. Small formations

1. **Solo POM /girls and boys/ cadets, juniors, seniors**
3. **Duo- trio POM /only girls/ cadets, juniors, seniors**
4. **Mini formation POM /only girls/ cadets, juniors, seniors**

Stage choreography:

- **Area for small formation: 12x12 meters**
- **Protection zone: 2 metres along the border lines on all sides**
- **Time: between 1:15 and 1:30 min (without the time for arrival and exit).**

4.2. Big formations *(groups)*

a) POM Marching defile (separate category)

- **Competition route: 100 metres long, 6 metres wide.**
- **Route can have up to 4 bends**
- **Protective zone is 2 metres along the side lines and additional space behind the finish line for the final position**
- **Time: 3 minutes maximum**

b) Stage formation POM (separate category)

- **Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it**
- **Protective zone is 2 metres along the side lines of all the sides of stage**
- **Time: Between 2:30 and 3:00 minutes (excluding time for entrance and exit)**

POM Marching parade

1. Composition of the competition choreography

1. Preparation on the start line
2. Forward movement
3. Passing the finishing line
4. Final position, stop figure

2. Commencement of the marching

a) Coming of the group

- Starting group stands prepared in front of the starting line

  Other teams must not stand immediately behind the starting team and disturb them in any way

b) Time measurement

- The duration of parade marching is measured since the moment the accompanying music starts playing
- Stepping over the starting line before the music starts is not allowed; penalization -0,10 point/person

3. Defile competition composition

a) Discipline character

- Marching realization, mainly with the forward movement
- Movement technique and step technique have to comply with music and express correctly the discipline character

b) Pace uniformity

- Parade marching has to have a balanced pace during the whole competition route, it is not allowed to use long jumps in order to „close the gap“
- Stopping and performing the choreography on the spot is not allowed
- A short stopping or movement in opposite direction is allowed only to change the shape, pattern

c) Step technique

- The step has to comply with the rhythm and beat of the music

- **By the knee lifting the height of knee/ foot lift is not decisive (leg backward), but the knee lifting has to be in balance on both sides. Pri zdvíhaní kolena nie je rozhodujúca výška zdvihu kolena/chodidla (noha vzad), ale zdvih kolena musí byť na oboch stranách v rovnováhe.**
- **During the step knees have to be relaxed, ankles and soles managed in order to make the step soft, light and flowing.**
- **Feet must be put parallel, with the tread on the tip through the belly of the foot.**

4. Conclusion of defile

a) Going through the whole route

- **The group has to come through whole competition route and may leave it only behind the finishing line**
- **If whole group or some competitors remain on the route, it is considered to be an imperfection of choreography and each person that did not cross the line is penalized**

b) Time measurement

- **Time measurement is terminated by the moment of group stopping behind the finishing line, competitors take up the final position and the music for competition composition finishes.**
- **Decisive moment is stopping in the final position**

c) Termination of the parade marching

- **The competition defile is ended by the moment when the group stops behind the finishing line and turns back, towards the audience and jury**
- **Discrepancy between the end of music and termination of the defile is considered to be a mistake in choreography**

Stage choreography POM

1. Composition of competition formation

1. **Coming without music, always after moderator announcement**
2. **Stopping, opening position (stop figure)**
3. **Competition program**
4. **Stopping, end of music, final position (stop figure)**
5. **Leaving *(without music)***

2. Coming on stage

a) Character of arrival:

- Competitors can come to the area of performance only after being announced by the moderator. If competitors come earlier, penalization for premature arrival is given by technical juror

f)

- The coming is performed without musical (acoustic) accompaniment

g)

- It has to be short, quick and simple; it serves only for taking up the starting position for performance

h)

- It must not be a further „small choreography“
- The coming is terminated by the stopping of competitors in the starting position
- Taking up the basic waiting position before the actual choreography is considered to be a greeting; it may be also military salute, dance bow, bow of head, movement of arm, etc.

i)

b) Time measurement at the choreography start

- Time of the stage choreography is measured without the time for coming
- Time measurement of the stage choreography is commenced at the moment of the accompanying music beginning.

c) Time measurement by the choreography end

- Time measurement ends as soon as the competitors take up their final position and music for competition program ends
- Discrepancy between the end of music and termination of program is considered to be a mistake of choreography

d) Leaving the stage

- Leaving the stage must be without music (acoustic) accompaniment. leaving with music is penalised
- The leaving has to be short, quick and simple; it serves only for leaving the competition area
- It must not be a further „small choreography“

5. Music for competition formations

5.1. General conditions

- All formations must be carried out with musical
- The choice of music for pom pom formation is free
- Tact and rhythm are not given, but choreography has to include a part (section) with so called classic majorette march.

- **Music adequateness to the age category is rewarded in the overall impression section**
- **There may be used parts of musical pieces or their parts.**
- **In the case of musical mix, individual musical motifs (parts) must be from the musical and technical point joined correctly; incorrect connection realisation (technically wrong switch from one motif to another) is a reason for point deleting (- 0,1 point)**

5.2. Acoustic media

- **Music is played from compact discs (CD), USB**

6. Costumes, competitors dresses, visage

6.1. General

- **Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment**
- **Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.**
- **In styles the juror may include aesthetical impact and suitability of costumes, hair styles or make-up for each age category and music.**
  On the costume there must not be displayed in any way the group's name and town or a logo and sponsor's name.

6.2. Costumes in the POM category

- **Pom-pom disciplines character allows to use whatever costume, for ex. show dance, disco dance etc.**
- **The costume may but must not include elements of traditional majorette dress**
- **Decisive is the music, dance style and theme**

6.3. Hair style, make-up, visage

- **Must be suitably selected to the age of competitors and character of sets**
- **Compact hairstyle and make- up contributes to the overall aesthetics**

7. Assessment criteria

Criteria for evaluation and awarding points are defined, so the juror has to evaluate and award the points for all the substantial attributes of the competition choreography that is being performed.

- **It is not decisive whether the choreography is performed in classic or**

contemporary style

- **Essential for awarding the points is the composition of choreography and how it is performed**
- **Awarding the points must be based on the mistakes, faults and also positive aspects that are observed**
- **If there is any doubt, the decision is in favour of the competitors**

Compulsory elements in the POM section

If the compulsory elements are not performed, 0,40 point is deleted for each missing element.

CADETS:

- **3 different gymnastic elements, jumps or elements of flexibility - must be performed by 30% of formation in the same time!**
- **Maximum number of acrobatic elements in solo, duo-trio and mini formation is 6 times in choreography. For big formation the maximum number is 12 times in choreography. It is considered if it is performed by either one competitor, subgroup or all competitors. If they perform acrobatic element in cascade in one eight, one after another, the judges count it as one of 6 maximum elements/or 12 if it is big formation. Overreaching of allowed acrobatics elements – 5 point – technical juror**
- **Elevation in cadet is not compulsory. But it is allowed to elevate one competitor to the height of first level. Elevation may be a part of the final position.**
- **Must perform at least 5 different elements from I. – III. levels of work with POM (performed by at least 30% of competitors) Musí vykonať aspoň 5 rôznych prvkov z I. – III. úrovne práce s POM (vykonávané aspoň 30 % konkurentov)**
- **Ejection of competitors is prohibited.**
- **Three levelled pyramids are prohibited.**

JUNIORS

- **3 different gymnastic elements, jumps or elements of flexibility.- must be performed by 30% of formation in the same time!**
- **Maximum number of acrobatic element in solo, duo-trio and mini formation is 6 times in choreography. For big formation the maximum number is 12 times in choreography. It is considered if it is performed by either one competitor, subgroup or all competitors. If they perform acrobatic element in cascade in**

one eight, one after another, the judges count it as one of 6 maximum elements/or 12 if it is big formation. Overreaching of allowed acrobatics elements– 5 point – technical juror

- **Compulsory is one combination of minimum 2 different elements (acrobacy, gymnastics) – 30% of formation at the same time.**
- **Combination can consist of any number of elements. For ex. when junior have combination of two elements and they perform three is will be considered as compulsory element of combination.**
- **Elevation (*or pyramid*), 2 times in stage choreography, 1 time in small formation, 2 times in defile (min. 4 counts/numbers). In defile is elevation in cat. Junior compulsory as a part of final position. - Pyramid (lifting) does not have to be static (turning, moving…) but it has to last for at least 4 counts/numbers (not seconds). In that case it will be accepted as compulsory. If the pyramid is on the end of performance the 4 count rule is not necessary.**
- **Elevation of competitors is for juniors allowed to the height of 1st level**
- **In choreography the elevated competitor must be secured by another 1 competitor. Missing security – penalisation – 0,3 by technical juror.**
- **The group leader is fully responsible for the security of competitors during the whole competition performance.**
- **Must perform at least 7 different elements from I. – IV. levels of work with POM (performed by at least 30% of competitors)**
- **Three levelled pyramids are prohibited.**
- **Throwing of competitors is prohibited.**

SENIORS:

- **3 different elements of floor exercise, jumps and elements of flexibility. - must be performed by 30% of formation in the same time!**
- **Maximum number of acrobatic element in solo, duo-trio and mini formation is 6 times in choreography. For big formation the maximum number is 12 times in choreography. It is considered if it is performed by either one competitor, subgroup or all competitors. If they perform acrobatic element in cascade in one eight, one after another, the judges count it as one of 6 maximum elements/or 12 if it is big formation. Overreaching of allowed acrobatics elements – 5 point-technical juror**

- **Compulsory is combination of minimum 3 different elements (acrobacy, gymnastics). – 30% of formation at the same time - combination can consist of any number of elements**
- **Elevation (or pyramid), 2 times in stage choreography, 1 time in small formation, 2 times in defile (min. 4 counts/numbers). In defile is elevation in cat. Senior compulsory as the part of final position - Pyramid (lifting) does not have to be static (turning, moving…) but it has to last for at least 4 counts/numbers (not seconds). In that case it will be accepted as compulsory. If the pyramid is on the end of performance the 4 count rule is not necessary.**
- **High elevation in senior category – above the shoulder level is acceptable. Max. elevation by seniors is second level (2. Floor)**
- **In choreography there must be the elevated competitor secured by another 1 competitor. Missing security – penalisation – 0,3 by technical juror.**
- **The group leader is fully responsible for the security of competitors during the whole competition performance.**
- **Must perform at least 7 different elements from I. – IV. levels of work with POM (performed by at least 30% of competitors)**
- **Three levelled pyramids are prohibited.**
- **Throwing of competitors is not prohibited.**

FOR ALL CATEGORIES

- **All kind of elements of acrobatic and gymnastic elements are allowed except flips back and forth from the place**
- **Only correctly performed items can be accepted**
- **Pompon must not be put down, except in favour of the safety of lifting and acrobatic elements**
- **Pompon must move during the whole performance**
- **Pompon choreography should include - at least 50 % of dance elements and formations - it's dance-sport and on that is the focus**
- **Used dance technique of performance must be clearly visible**
- **The use of patterns with pom-pom/shapes is compulsory in all age categories – at least twice (2x) in different moment required for groups, once (1x) for mini formation**

- **Wave with pompons is compulsory in all age categories - at least twice (2x) in different moment required for groups, once (1x) for mini formation**
- **The wave and patterns with pom poms are not compulsory elements in the POM solo, duo-trio category**
- **At the beginning and by the stop figure (where there is the elevation used) the equipment must be in contact with the competitors (it must not be put on the floor, one competitor can hold the equipment of other competitor)**

j)

Characterization of criteria within the „A“ field:

CHOREOGRAPHY AND COMPOSITION

Jurors in assessing the performance of choreography and group design takes into account the size of the group Low number of members in the group is not the reason for the lower score.

1. Variety and diversity

a) Diversity of elements

A juror assesses:

- **Selection and diversity of elements, patterns and shapes (circles, squares, rows, lines, diagonals etc.)**
- **Changes in shapes and patterns**
- **Use of dancing and gymnastic components**
- **the elements, shapes and patterns are executed by all competitors in the same way, or in different ways in subgroups**
- **Originality**

b) Diversity in area utilization

From choreographic point of view, the program has to be composed so that whole competition area is used.

A juror assesses the use of:

- **Various directions (forwards, backwards, sideward)**
- **Various trajectories (straight line, curved line, wavy line, spiral, broken line)**
- **Moving patterns**

c) Diversity in pace

Monotonous, unchanging pace represents a choreographic imperfection. The competitors should not remain in the same formation, shape, or pattern too long (*more than one musical motif*).

A juror assesses:

- **Segmentation of the program according to musical phrases, frequency of variations after certain number of bars**
- **Expression of music character, variability in dynamics and pace of choreography according to music**
- **Diversity of pace, e.g. Changing of fast and slow parts**

2. Overall impression, expression

A juror assesses:

- **Suitability of the music for the age category**
- **An effect of the age composition of the group or small formation**
- **Whether the structure of parade marching (start – marching – final position) was kept**
- **Whether the structure of stage choreography (coming – stopping – program – stopping - leaving) was kept**
- **The level of co-operation among competitors in unified compact performance, in group execution**
- **The same technical perfection and motion maturity of all members**
- **The program as a whole has to be executed lightly, its difficulty and effort must not be obvious, the choreography seems to be performed simply and with pleasure**
- **Contact with audience:**

  the expression has to remain in the sphere of sport, without overplay and affectation, not using theatrical expressions, facial gestures, pantomime, sing etc.;

  when assessing the expression, the aesthetic expression differs from mere visual impression
- **Outfit (costume):**

  suitability for category, character of equipment and discipline

  for the right choice of costume see chapter 6.2. Costume in POM section
- **Hairstyle and visage:**

- **suitability for category, character of equipment and discipline, character of music**
- **for the right choice of hairstyle and visage see the chapter 6.3. Hairstyle and make-up, visage**

Basic mistakes in choreography and its performance

Repeated and collective mistakes subject to additional penalization after the performance is finished..

a) Mistakes in composition:

- **Insufficient diversity and variety of the elements.**
- **The shapes are not sufficiently varied**
- **Monotonous pace**
- **Insufficient area utilization (*directions, routes*)**
- **One-sided dancing concept**
- **Too many elements of gymnastic and acrobatic elements**
- **Unauthorised acrobacy: flip from place**
- **Unauthorised high (*three levelled*) pyramids**
- **Use of requisites in POM (mascot, flags, tables, banners etc.)**

k)

b) Mistakes in musical accompaniment:

- **Music that is not appropriate for the age of competitors and for the discipline**
- **Incongruous mixture of music, unsuitable series of musical motifs and sounds (horn, drums, whistles…)**
- **The music is not in unity with the end of musical motif, violent interruption or stopping of music or when the volume of music is gradually turned down until complete silence is reached**

l)

c) Character of defile is lost:

- **Long choreography at a halt during the performance**
- **Long choreography after reaching the finishing line**
- **Long jumps and leaps in order to gain time**
- **Long marching backwards and backward step**
- **Too many elevation figures**

d) **Character of stage choreography is lost:**

- **Entering the stage with music**
- **Opening position is missing, final position is missing, the competitors leave right after they finish their choreography**
- **Leaving the stage when music is still on**
- **Leaving is not fast enough, another choreography during leaving follows**

m)

e) **Mistakes in performance:**

- **Imbalance and inaccuracy in lines, rows, circles, diagonals**
- **Wobbly pyramids**
- **The end of the music does not correspond with the end of the performance**
- **The competitors do not reach the finish line**
- **Part of the choreography is performed outside the competition area (subgroup)**
- **Weak movement expression through music in the preformed competition**
- **Interruption of the performance by competitors themselves (see chapter Competition course, point Repetition of competition choreographies).**

Beneficiation for choreography and its performance

The juror can award a bonus for every criterion individually:

- **The consistency of the original choreography, music or costume with the theme of the choreography**
- **High accuracy, balance of the shapes and changes**
- **Impressive contact with the audience, excellent overall impression**

Characterization of criteria within the „B“ field

MOVEMENT TECHNIQUE

When juror awards rhythm coordination and synchrony, he takes into account how difficult the performance is concerning the size of the group. Only size of the group is not a reason for low score

1. Body technique and step technique

Posture and rhythmic step represent principal features of aesthetic appeal of majorette sport.

Assessed are in particular the following factors:

- **Posture of trunk – bent back, shoulders in front, movement bent forward, stiffness**

are considered to be an error

- **Posture and movements of arms – hand movements outside the rhythm, fingers closed in fist, lifeless shoulders by movement and turns, arms raised over the shoulder level are considered to be an error**
- **Posture and movements of head – unnatural head position is considered to be an error (bent backwards, to the side, bent forwards with the look down at feet)**
- **Step rhythm – the step is bound to the music rhythm, especially in defile the inconsistency in the rhythm (march on the right leg) is considered to be a faulty demonstration**
- **Execution of tread – the tread is executed of the tip or belly of the foot, tread over the heel is considered for an error, exception is the dance element.**
- **Position of soles – soles have to be balanced, tips bent inwards or outwards during the march are considered to be an error**
- **Knee raising - by the knee lifting the height of knee/ foot lift is not decisive (leg backward), but the knee lifting has to be in balance on both sides.**
- **Rhythm of dancing elements – the performance has to comply with the dance character**
- **Gymnastic elements – accuracy, extend and preformation confidence, connection of the element with the equipment or with the shape change**

2. Rhythmic co-ordination and synchrony

Choreography performance by all competitors should be connected with the music so that the body movement character and equipment movement has a very precise connection with the character and rhythmic parts of musical accompaniment. Rhythmic coordination means a perfect harmony of movement of all the competitors with the music, synchronous demonstration, group tact feeling and movement in rhythm.

A juror assesses:

- **Expression of music via movement**
- **Precision, distinctness and smoothness of changes in shapes and patterns**
- **Compactness of moving patterns**
- **Precision and linking of movements by chain actions in a fast follow up and stop actions**
- **Continuity of movement at work with equipment, during equipment changes**

Basic mistakes in movement technique

Repeated and collective mistakes can be included as additional penalizations after the performance is finished. **a) Mistakes in body technique and step:**

- **Bad posture of the trunk**
- **Bad posture and movement of the arms**
- **Bad posture and movement of the head**
- **Bad technique of steps**

b).Mistakes in performing gymnastic elements

- **Loss of balance**
- **Incorrect element performance**
- **Fall of a competitor**

b) Mistakes in performing acrobatic elements.

- **Loss of balance**
- **Incorrect element performance**
- **Fall of a competitor**

c) Mistakes of coordination and synchronization

- **Falling out of the rhythm – steps, arm movements**
- **Imprecision when performing dance elements**
- **Imprecision by chain actions in a fast follow up**
- **Imprecise, unequal element stop action**
- **Non compact and imprecise movement patterns**
- **Incongruous end of music and movement**
- **Group tact feeling and rhythmic movement, incongruent movement of all competitors with the music**

Boneficiation for movement technique

Juror can award a bonus for every criterion individually:

- **Perfect synchronisation and sequence of all competitors movements**
- **Elegant movement of all competitors during the performance**

- **Use of challenging gymnastic and acrobatic elements performed precisely minimally by the subgroup of competitors**

Characterization of criteria within the C field

WORK WITH EQUIPMENT

Work with equipment defines the nature of majorette sport and its aesthetics. It is assessed by taking into account the age category.

POM – POM – levels

I.LEVEL

- **dead – non-moving pom pom, the competitor holds it only – does not work with it**
- **competitor performs the dancing elements, shaking, circles, jumps, steps, movements, march and pom-pom only holds in her hand**
- **shaking of pom-pom during the whole choreography**

II.LEVEL

- **AERIALS (ejection) to the height of 1m**
  - **low and easy throwing of one or both pom poms in front of the body**
- **Simple Exchange from one hand to another and back**
- **Simple Exchange between subgroup or all members on short distance (less than 2 m)**
- **Sliding of poms along hands, leg or body**

III. LEVEL

- **Any kind of turning around (rolls, wraps) any body part (around the waist, hand, stretched arm, leg....)**
- **AERIALS (ejection) with the body movement in the height of 1 m and higher.**
  - **Travelling – moving to other place during the throw (march, chasse...)**
  - **STACIONARY – on one place („attention“, arabesque, pose).**
- **Any throwing of pom pom with difficult catch (under the leg, behind the back, over the head…)**
- **Difficult throwing of pom-pom (under the shoulder, under the leg, from behind**

the back…) with any kind of catch

- **Simple Exchange between subgroup or all members on long distance (more than 2 m)**
- **throw of pom with body rotaton 360 (turing around without lifting leg)**
- **throw of poms with one gymnastic elements**

IV. LEVEL

- **Throwing of pom poms with the use of acrobatic elements**
- **SPIN – 360 turn with high throw**
- **throwing with another part of body (not hands) for. ex. mouth, legs, elbow**
- **exchange of poms from right to left hand or other way around while using acrobatic elements**
- **difficult throwing of pom with difficult catching (for ex. under leg, under arm, around body…)**
- **throwing with using two, three and more acrobatic or gymnastic elements (combination of more elements)**
- **difficult exchange between subgroup or group on longer distance (more than 2m)**
- **roll over with throw**
- **angel – sliding with no eye contact from one hand to antoher (on the back or on chest)**

For work with equipment POM judge may award max. 10 points and min. 6,00 in the following way: in the case of majority elements from:

I. Level: min. 6,00 max. 7,00

II. Level: min.7,00 max. 8,00

III. Level: min. 8,00 max. 9,00

IV. level: min. 9,00 max. 10,00

The juror may give bonificaton for excellent and original work with equipment but it can not be higher point than 10,00.

1. Choice, diversity and difficulty of elements

The juror assesses to what extend the choreography composition includes:

a) Basic work

- **Holding of pom pom in one and other hand – circles, circling in the combination with dance elements, steps, jumps...**
- **Individual work - scrolling, rolling on the body, shifting around hand, knee, turning …**

b) Ejection, Shifting, Exchange of equipment

- **Equipment Exchange – simple (for ex. Submission, from one hand to the other one…)**
- **Reshuffle/toss of equipment between competitors**
- **Throwing up to 1 meter**
- **Throwing above 1 meter**
- **Difficult throwing and difficult catching – in the front part of the body, behind the body, under the leg…**
- **Exchange of equipment between competitors /they must not be put on the floor/.**
- **Work with the equipment by turning, pirouettes, gymnastic elements and acrobatic elements, ejections.**

c) Cooperation and position of competitors

- **Facing each other, side to side, back to back, simultaneous throw amongst the whole group or amongst a small formation performed in a short time span or during the shape change**
- **Inclusion and connection of following elements – composition of choreography should not include only parts of individual elements of work with equipment where the competitor waits for the equipment during the performance.**
- **Elements with equipment should be choreographically harmonized with competitors, their movements and dance, used in the area, combined with gymnastics, acrobatic and dancing elements – during the whole choreography.**

2. Certainty of element performance

The juror assesses:

a) The influence of equipment fall on the competition choreography

- **Interruption of group or individual performance.**
- **The extend of helping dance elements use (side step, knee suspension, bending backwards, steps etc.).**
- **Equipment pick up immediately after the fall or it is not picked up until the end of choreography.**

b) Equipment fall frequency

- **Individual or repeated fall, by individual competitor or by several competitors, errors performed individually, by a subgroup or by the whole group.**

c) Circumstances of equipment fall

- **Technical element imperfection**
- **Element is unusually technically difficult**
- **Weather influence (wind, rain, coldness, sun), technical stage parameters (slippery stage, light)**
- **Possibilities of equipment pick up in the case of elevated stage (podium)**

d) Picking up of equipment with the help of someone else

- **Another competitor may pick up the equipment and give it to the competitor, but it has to be a member of the competition formation**

e) Picking up of equipment outside the competition area with assistance

- **Other competitors may hand in the equipment but they have to be members of the group that is currently performing its choreography.**
- **Fallen equipment can be handed in by an organizer assistant but he may only put the fallen equipment to the border of the competition area.**
- **The person that picked up the fallen equipment may not wave with it, roll it on the competition area, run with it or interrupt the jury´s view by any other way and so interfere with the course of the choreography.**
- **Handing over of equipment by a random viewer is tolerated.**

f) Contact with equipment in the course of the choreography

- In the course of the choreography it is allowed for competitors to have 2 pieces of equipment, but it has to be constantly used during the whole choreography, it must be constantly at work
- The competitor may stay without the equipment for a short time span to the detriment of her partners – this situation is only contemporary
- In the pom-pom section it is permitted to put the equipment down by difficult gymnastic, acrobatic elements and by elevation.

g) Contact with the equipment at the end of the choreography.

- At the end of the choreography by the stop figure – in the case of elevation – pom-pom has to be in contact with contestants (one competitor may hold the equipment of another competitor).
- In the final position the equipment may not be laid on the floor without the contact with the competitor.

Basic mistakes by the work with equipment

Repeated and group errors are subject to the additional penalty after the end of the choreography.

a) Errors in the competition choreography.

- Catching of pom-pom with side step, bent knees, or bent forward
- Catching of pom-pom with shape interruption – side step, running away from the shape.
- Chaotic exchange of pom-poms.
- Loss of balance or fall by the work with pom-pom, by the exchange of pom-pom
- Loss of contact with the equipment – when it lies on the floor for too long.
- Too little equipment - a pom pom, in which the work with the equipment is lost

b) Insufficient difficulty.

- Small element diversity, monotonous equipment use.
- Insufficient work with pom equipment according to the POM levels.
- Missing compulsory elements /waves, shapes/.

Beneficiation for work with equipment

Awarded only in the case that the element was performed without errors or nearly without errors by the whole group or sub-group

Juror may grant beneficiation in each of the criteria separately:

- **Original new element, new element performance, new idea by the work with equipment.**
- **Flawless work with equipment connected with more demanding gymnastic or acrobatic element.**
- **Original play with pom-pom colours and costume colours.**

PENALISATIONS

a) Time violation

For each second over the time limit – 0,05 point is deduced /technical juror/

- **In defile over 3:00 min.**
- **In big formation stage choreography under 2:30 and over 3:00 min.**
- **In small formation stage choreography under 1:15 and over 1:30 min.**

b) Equipment fall

Penalised:

- **Each equipment fall individually – 0,05 point / *technical juror* /**
- **Wave break (for each break) - 0,05 point / *technical juror* /**
- **The distortion of the shape, when lifting a fallen equipment – points awarding juror - evaluated in the field "*A*"**
- **The abandonment of a fallen equipment on the ground until the end of the choreography, unless it is a case of falling just before the end of the choreography - points awarding juror - evaluated in the field "*A*"**
- **The use of redundant equipment - points awarding juror - evaluated in the field "*A*"**

Not penalised:

- **Equipment leaves the competition area**
- **Overstepping the stage area when retrieving the equipment**
- **Handing of fallen equipment by other competitor or other person**

c) Penalisation for incorrect competition course

- **Competitors are not ready after announcement of moderator – 0,10 point/technical juror/**
- **Entering the stage before the announcement of moderator – 0,2 point /technical juror/**
- **Music is not ready - 0,10 point /technical juror/**
- **Music has low technical quality, bad mix or remix – 0,10 point /technical juror/**
- **Costume break or fall of costume parts and inapropriate costume - 0.10 points per each part and person/ technical judge/**
- **Performance is interrupted by competitor – disqualification /technical juror/**
- **Unauthorized means of communication between competitors – 0,10 point /technical juror/**
- **Competitor´s balance – 0,10 point per person /technical juror/**
- **Competitor´s fall – 0,30 point per person /technical juror/**
- **Missing security by elevation – 0,30 point /technical juror/**
- **Unauthorised lifting and throwing of competitor in relevant age category, forbidden use of three levelled pyramids in all age categories – 5 point /technical juror/**
- **Not crossing the finish line – 0,20 point per person/technical juror/**
- **Entering and leaving the competition area with music – 0,50 point /technical juror/**
- **Missing stop figure – 0,10 point /technical juror/**
- **The equipment is not in contact with the competitor by the start and stop figure -0,05 point per equipment /technical juror/**
- **Missing compulsory POM elements – 0,40 point for each missing element /technical juror**
- **Overstepping the line (for each person) – 0,10 point /technical juror/**
- **Communication between leaders and competitors during the performance (ex. giving instructions to competitors during the performance) - 1 point /technical juror/**

- **Overreaching of allowed acrobatics elements – 5 point /technical juror/**

Competition section MIX *abbrev. MIX*

- During the competition choreography performance, the combination of two pieces of equipment has to be used:

  BAT and POM

  BAT and FLAG

  POM and FLAG
- The equipment hasto be used in balanced, equal proportion BAT:POM or POM:BAT, FLAG:BAT or BAT:FLAG, POM:FLAG or FLAG:POM.
- During the choreography both pieces of the equipment must be used.
- The equipment exchange is compulsory between all formation members.
- In the case of odd number of contestants, the captain (member) of the formation does not have to exchange the equipment – this is valid for mini formation as well as big formation.
- The required period of equipment use is 1 – 1, around 50% - 50%. Different period for the equipment use is penalised.
- During the competition performance with the combination BAT and POM or FLAG and POM can be the equipment POM used in various colours and subsequently the pom-pom can be exchanged between the competitors for pom-pom of another colour.
- No other additional equipment (scarfs, ribbons etc.) are for the competition formations Mix authorised.
- The uninterrupted contact with equipment during the choreography is compulsory; the equipment must not be laid on the floor.
- By the combination BAT and POM or FLAG and POM, the equipment POM cannot be laid on the floor, the only exception is in favour of safety by elevation or by the wave or shape formation (max.4 counts), or by difficult acrobatic or gymnastic elements.
- It is allowed for one or more competitors to have 2 or more pieces of equipment to the detriment of their partners – but only for a short part of choreography.
- In start and the final position, the equipment cannot be laid on the floor without the contact with the contestant.

1. Other props

- Other props such as mascots, flags, banners, boards with the name of the competitors, city, state, sponsor, and eventually other objects are not a part of the competition performance.
- None of these props must be placed in the route of the marching parade, in the competition area or in their protective zones.
- They can be placed only in the spectator zone. But even there they must not interfere with the competition performance or obstruct the view of jurors. If such a case occurs, the result will be the penalization of the competing formation.

2. Contestants

2.1. Big formations *(groups)*

- 8 - 25 members.
- In MIX section by all equipment combinations there can be 1/6 of boys, but only in a case when the group has more than 12 members.

2.2. Small formations

- Mini formation 4 – 7 members.
- BAT and POM equipment combination – may start boys (30% or maximum 2 boys).
- BAT and FLAG or POM and FLAG equipment combinations there may be starting 3 boys max. and that only in the case that there is a majority of girls (for ex. in the ration 3 boys to 4 girls).

3. Age categories

1) cadets – age 7 - 11 years
2) Juniors – age 12 – 15 years
3) Seniors – age 16 years and more

The month of birth is not decisive, but the age reached in given calendar year.

a) Competitors' age in small formations

- In small formations the competitors'age must match the age categories.
- One majorette can compete only once in the MIX mini formation discipline.

b) Competitors' age in big formations

- **In big formation should the competitors' age match the age categories, it is allowed to include 20% of competitors older by one age category.**
- **Number of group members and limit of older girls is as follows:**

  8 – 12 members, the number of allowed older girls = 2

  13 – 17 members, the number of allowed older girls = 3

  18 – 22 members, the number of allowed older girls = 4

  23 – 25 members, the number of allowed older girls = 5.
- **If the limit of allowed older girls is exceeded, the group will register in the age category according to the older girls, or changes the number of girls in the group.**
- **The number of younger girls is not limited. The contestants can be, however, younger only by one age category:**

  for juniors – 7 – 11 years

  for seniors – 12 - 15 years

Exception is valid for the age category CADET where there can be up to 1 year younger competitors (age 6)

- **One majorette can compete in the MIX discipline in multiple big formation age categories, but the age composition of contestants must be kept.**
- **The age composition can show in the evaluation of overall impression and compactness.**

Subgroup

- **In case of mini formation at least 2 persons mean a subgroup in all age category**
- **In case of MIX the subgroup of 30% is from the members that have the same equipment:**

  4-8 majorettes 2

  9-11 majorettes 3

  12-13 majorettes 4

4. Disciplines

4.1. Mini formation *(4 – 7 members)*

Stage choreography

- **Area for small formation: 12x12 meters**

- **Protection zone: 2 metres along the border lines on all sides**
- **Time: between 1:15 and 1:30 min (without the time for arrival and exit).**

Performance of compulsory/obligatory elements in MIX mini formations

- **Missing compulsory elements are penalised– 0,40 point for each missing element.**
- **Inclusion of bigger number of elements and variations from the following points create an advantage by the assessment.**
- **In MINI MIX BAT/POM it can be chosed which mandatory/obligatory element of each section will be used, but there has to be used at least one mandatory/obligatory element for each section.**
- **In the case of BAT/FLAG is also an optional type of ejections and a number of interjecting.**
- **In the case of inclusion of a larger amount of elements of higher quality and more variations from the above is preferably in the evaluation.**

4.2. Big formations *(groups)*

Stage choreography MIX

- **Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it**
- **Protection zone: 2 metres along the border lines on all sides**
- **Time: between 2:30 and 3:00 min (without the time for arrival and exit).**

Performance of compulsory elements in MIX big formations

- **For big formations it is given to use all compulsory elements for both pieces of equipment (in the case of BAT and POM you have to use all compulsory elements from the area BAT and all compulsory elements from the area POM; in the case for FLAG and POM equipment you have to use all compulsory elements from the area FLAG and all compulsory elements from the area POM; in the case for BAT and FLAG equipment you have to use all compulsory elements from the area BAT and all compulsory elements from the area FLAG).**
- **Missing compulsory elements are penalised– 0,40 point for each missing element.**

Stage choreography MIX

1. Composition of competition formation

1. **Coming without music, always after moderator announcement**
2. **Stopping, opening position (stop figure)**
3. **Competition program**
4. **Stopping, end of music, final position (stop figure)**
5. **Leaving *(without music)***

2. Coming on stage

a) Character of arrival:

- **Competitors can come to the area of performance only after being announced by the moderator. If competitors come earlier, penalization for premature arrival is given by technical juror**
- **The coming is performed without musical accompaniment**
- **It has to be short, quick and simple; it serves only for taking up the starting position for performance**
- **It must not be a further „small choreography"**
- **The coming is terminated by the stopping of competitors in the starting position**
- **Taking up the basic waiting position before the actual choreography is considered to be a greeting, it may be also military salute, dance bow, bow of head, movement of arm, etc.**

b) Time measurement at the choreography start

- **Time of the stage choreography is measured without the time for coming**
- **Time measurement of the stage choreography is commenced at the moment of the accompanying music beginning.**

3. Stage choreography performance

a) Characteristics

- **Choreography composition with the BAT and FLAG equipment must include sequence of beats with classic majorette step**
- **Music for performance must end simultaneously with the end of choreography, it must not continue, as an accompaniment for leaving**

- **The conclusion of choreography has to correspond perfectly with the conclusion of music**
- **Discrepancy between music and program conclusion is considered to be a choreography imperfection**
- **Competition choreography ends with the stopping of competitors and taking up the final position, it has to be clearly separated (*from the movement and music*) from the leaving.**
- **Final position may include military salute, dance bow, bow of head, arm motion etc.**

c) Inclusion of dancing and gymnastic elements

- **The composition may include components and motifs of social or folklore dancing, if they correspond with the music character**
- **Gymnastic elements can be included in the program:**

  if they are performed without the program smoothness disruption,

  if they are not performed without a purpose, but in the connection with an element, with equipment, with shapes and patterns

  if gymnastic elements are performed only by some competitors in the group or a in mini formation, other members must not be in a static, waiting position
- **Competitor lifting in the cadet and junior category is allowed to the height of first floor and seniors the height of second floor.**
- **By the combination BAT and FLAG can be the elevation used only as an element of final picture/shape at the end of the competition choreography.**
- **In the combination BAT and POM or FLAG and POM lifting is allowed only as an element of final picture at the choreography end, but competitors working with the POM equipment may use the lifting during the whole course of choreography or at its end.**
- **Gymnastic elements in the FLAG and BAT stage choreography are allowed during the whole course of competition choreography. It is prohibited to use acrobatic elements and so called "roll over"**
- **In the combination BAT and POM or FLAG and POM gymnastic elements are permitted during the whole course of competition choreography.**
- **For competitors with BAT or FLAG it is prohibited to use acrobatic elements and so called "roll over"**

- **For competitors with POM equipment it is permitted to use acrobatic elements and so called roll over during the whole course of the choreography.**

c) Time measurement by the choreography end

- **time measurement ends as soon as the competitors take up their final position and music for competition program ends**
- **discrepancy between the end of music and termination of program is considered to be a mistake of choreography**

d) Leaving the stage

- **Leaving the stage must be without music (acoustic) accompaniment. leaving with music is penalised**
- **the leaving has to be short, quick and simple; it serves only for leaving the competition area**
- **it must not be a further „small choreography“**

5. Music for competition formations

5.1. General conditions

- **All formations must be carried out with musical accompaniment**
- **The choice of music for MIX formations is free**
- **The interpretation of the songs can be either orchestra, or with accompaniment, so-called sung songs.**
- **Tact and rhythm are not given, but choreography has to include a part (section) with so called classic majorette march.**
- **Music adequateness to the age category is rewarded in the overall impression section**
- **There may be used parts of musical pieces or their parts.**
- **In the case of musical mix, individual musical motifs (parts) must be from the musical and technical point joined correctly; incorrect connection realisation (technically wrong switch from one motif to another) is a reason for point deleting (- 0,1 point)**

5.2.Acoustic media

- **Music is played from compact discs (CD), USB**

6. Costumes, competitors dresses, visage

6.1.General

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- In styles the juror may include aesthetical impact and suitability of costumes, hair styles or make-up for each age category and music.
- On the costume there must not be displayed in any way the group's name and town or a logo and sponsor's name.

6.2.Costumes in the BAT and FLAG

- They must have some elements of traditional majorette costume.
- They cannot have a form of a jumpsuit, gymnastic jersey, tricot or swimsuit and it also cannot have a character of a pom-pom costume.
- In this combination there can be used a costume for original theme expression or musical character – but at all times there has to be compliance between the music, costumes and choreography. Suitability and aesthetic effect are always evaluated in the overall effect criteria.
- In the MIX group choreographies, equipment BAT and FLAG combinations:

Boots are compulsory for senior groups, optional for juniors and cadets.

- Trousers are forbidden, but if the choreography theme needs it, they are allowed for maximum 2 majorettes. In the case of using trousers (max. 2 members), so the remaining parts of the costume of these (1-2) members must meet the mandatory parts of the costume (cap, boots - in the case of senior women)

The costume may be without sleeves (the upper part of the arm must be covered), but it has to cover the thorax, abdominal belt, belly and dorsum.

: the back must be completely covered – therefor neither large nor small "teardrop" is allowed (costumes can be sawn with for. example zipper). Regarding chest area – all type of collars is allowed, but the must not be inappropriate or vulgar.

- **Majorette cap or types of cap that cover majority of upper part od head on the head is compulsory**
- **A cap is defined as a clearly visible headpiece worn on the majorette's head that can be without doubt recognized as a cap or hat.**
  It must be a separate and detachable item, not permanently attached (sewn, glued, or fixed) to the costume.
- **The cap may include decorations or embellishments, but its base shape and structure must remain visible**
  Accessories, installations, or decorative elements alone are NOT considered a cap.
  n)
- **FOR EXAMPLE: (include pictures)**
- **ACCEPTED AS A CAP:**
- **·Classic majorette cap (any variation)**
- **·Cylinder / top hat / fedora / sun hat**
- **·Cowboy hat**
- **·Sombrero**
- **·Asian hat (Chinese/Vietnamese hat)**
- **·Baseball cap**
- **·Winter cap / beanie**
- **·Beret**
- **·Chef hat**
- **·Turban**
- **·Scottish style hat**
- **·Witch hat**
- **·Pirate hat**
- **·Crown (only with solid hat base)**
- **Pilot cap**
- **Stewardess cap**
- **·Sailor cap**
- **·Helmet**

- **NOT ACCEPTED AS A CAP:**
- **(Items that do not meet the definition or do not have a clear cap structure)**
- **·Headbands or tiaras**
- **·Bandanas**
- **·Hair accessories (clips, pins, decorative crowns, flowers, smaller imitations of hats etc.)**
- **·Scarves or fabric wraps**
- **·Fabric covers without a defined cap shape**
- **·Installations or constructions where it is unclear a cap exists underneath**

- **Unsuitable costume with the rules is judged by the technical juror -1 point by group (not by person and by element of costume).– penalisation**
  - **Inappropriate costume (too short skirt etc.) – 0,1 point/person - penalisation**

- **In MIX mini formations, BAT and FLAG equipment combinations:**
  - **Competitors costume must include at least two of the basic majorette elements (boots, skirt, cap).**
  - **The costume may be sleeveless but with covered shoulders, also upper part of body must be covered (not revealing back, belly, cheast).**
  - **Trousers are not forbidden, they are allowed if the choreography theme needs it, but other two elements of basic majorette uniform still must be included *(for ex. trousers + boots + cap)***
- **Unsuitable costume with the rules is judged by the technical juror – 1,0 point by group (not by person and by element of costume).– penalisation**
  - **Inappropriate costume (too short skirt etc.) – 0,1 point/person - penalisation**

6.3. Costumes for the equipment combinations BAT and POM or FLAG and POM

- **Boots, skirts or cap or type of cap on the head is not compulsory. Trousers are permitted.**
- **This equipment combination allows to use any kind of costume, for ex. show dance, disco dance…**
- **The costume may but does not have to include some elements of traditional majorette costume.**
- **Decisive is the music, dance style and theme.**

6.4. Hair style, make-up, visage

- **Must be suitably selected to the age of competitors and character of sets**

- **Compact hairstyle and make- up contributes to the overall aesthetics**

7. Assessment criteria

Criteria for evaluation and awarding points are defined, so the juror has to evaluate and award the points for all the substantial attributes of the competition choreography that is being performed.

- **It is not decisive whether the choreography is performed in classic or contemporary style.**
- **Essential for awarding the points is the composition of choreography and how it is performed.**
- **Awarding the points must be based on the mistakes, faults and also positive aspects that are observed**
- **If there is any doubt, the decision is in favour of the competitors .**

Assessment in the MIX sections – "A" choreography and composition, "B" movement technique, "C" work with equipment – is identical with assessment for the used equipment (see section BAT – 7. Assessment criteria, section FLAG – 7. Assessment criteria, section POM – 7. Assessment criteria).

Penalisations are identical with penalisations for the BAT, FLAG, POM (see Penalisations BAT, FLAG, POM).

Competition section BATON FLAG *abb. FLAG*

- 1 piece batonflag for one majorette.
- only for juniors and seniors
- For equipment batonflag is considered piece of fabric (flag) attached to a special baton. NO other variation or imitation of this equipment is not accepted (flag on a chain or on a rope,…).
- Baton, on which the flag is attached, may have one or two fixed ends.
- The length of baton with one fixed end, to which the flag is attached is restricted to 65-80 cm.
- The length of baton with two fixed ends, to which the flag is attached, is not restricted.
- Length of fabric (flag), which is attached to baton, is 65 – 75 cm.
- Longer flags (size is not restricted) may use max. 30% members of mini formation or group.
- No other additional equipment (scarfs, ribbons, etc.) is for the competition choreography FLAG permitted.
- Uninterrupted contact with equipment during the whole course of the choreography is compulsory.
- It is allowed for one or more contestants to hold 2 or more pieces of equipment at the expense of their partners – but only in a short part of the choreography.
- The uninterrupted contact with equipment during the choreography is compulsory; the equipment must not be laid on the floor.
- In the final position and the beginning position, the equipment cannot be lying on the ground without contact with the competitor.

1. Other props

- Other props such as mascots, flags, banners, boards with the name of the competitors, city, state, sponsor, and eventually other objects are not a part of the competition performance.
- None of these props must be placed in the route of the marching parade, in the competition area or in their protective zones.
- They can be placed only in the spectator zone. But even there they must not interfere with the competition performance or obstruct the view of the jurors. If such a case occurs, the result will be the penalization of the competing formation.

2. Competitors

2.1. Big formations *(groups)*

- 8 - 25 members.

- IN section FLAG the allowed number of boys in group choreography is 20% of the total number of members in it.

2.2. Small formations

- Mini formations 4 – 7 members.
- In mini formation FLAG may start max. 3 boys.

3. Age categories

1) Juniors – age 12 – 15 years
2) Seniors – age 16 years and more

The month of birth is not decisive, but the age reached in given calendar year.

a) Competitors' age in small formations

- In small formations the competitors'age must match the age categories.
- One majorette can compete only once in the FLAG mini formation discipline.

b) Competitors' age in big formations

- In big formation should the competitors' age match the age categories, it is allowed to include 20% of competitors older by one age category.
- Number of group members and limit of older competitors is as follows:
  - 8 – 12 members, the number of allowed older competitors = 2
  - 13 – 17 members, the number of allowed older competitors = 3
  - 18 – 22 members, the number of allowed older competitors = 4
  - 23 – 25 members, the number of allowed older competitors = 5.
- If the limit of allowed older competitors is exceeded, the group will register in the age category according to the older competitors, or changes the number of competitors in the group.
- The number of younger competitor is not limited. The contestants can be, however, younger only by one age category:
  - for juniors – 7 – 11 years
  - for seniors – 12 - 15 years
- One majorette can compete in the FLAG discipline in multiple big formation age categories, but the age composition of contestants must be kept.
- The age composition can show in the evaluation of overall impression and compactness.

Subgroup

- In case of teams at least 30% persons mean a subgroup, in case of mini formation at least 2 persons mean a subgroup in all age category
- The exact amount of majorettes that makes a subgroup (30%) in big formations is:

8 majorettes 2 subgroup
9-11 majorettes 3 subgroup
12-14 majorettes 4 subgroup
15-18 majorettes 5 subgroup
19-21 majorettes 6 subgroup
22-24 majorettes 7 subgroup
25majorettes 8subgrou

4. Disciplines

4.1. Mini formation *(4 – 7 members)*

Stage choreography

- Area for small formation: 12x12 meters
- The protective zone: 2 metres along the side lines of all sides of the stage
- Time: between 1:15 and 1:30 minutes (not including the time for entrance and exit)

4.2. Big formations *(groups)*

Stage choreography FLAG

- Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it
- The protective zone: 2 metres along the side lines of all sides of the stage
- Time: between 2:30 and 3:00 minutes (not including the time for entrance and exit)

Stage choreography FLAG

1. Composition of competition formation

1. Coming without music, always after moderator announcement
2. Stopping, opening position (stop figure)
3. Competition program
4. Stopping, end of music, final position (stop figure)
5. Leaving *(without music)*

2. Coming on stage

a) Character of arrival:

- Competitors can come to the area of performance only after being announced by the moderator. If competitors come earlier, penalization for premature arrival is given by technical juror

- The coming is performed without musical (acoustic) accompaniment
- It has to be short, quick and simple; it serves only for taking up the starting position for performance
- It must not be a further „small choreography“
- The coming is terminated by the stopping of competitors in the starting position
- Taking up the basic waiting position before the actual choreography is considered to be a greeting, it may be also military salute, dance bow, bow of head, movement of arm, etc.

b) Time measurement at the choreography start

- Time of the stage choreography is measured without the time for coming
- Time measurement of the stage choreography is commenced at the moment of the accompanying music beginning.

3. Stage choreography performance

a) Characteristics

- Choreography composition with the flag equipment must include sequence of tacts with classic majorette step
- Music for performance must end simultaneously with the end of choreography, it must not continue, as an accompaniment for leaving
- the conclusion of choreography has to correspond perfectly with the conclusion of music
- Discrepancy between music and program conclusion is considered to be a choreography imperfection
- Competition choreography ends with the stopping of competitors and taking up the final position, it has to be clearly separated (*from the movement and music*) from the leaving
- Final position may include military salute, dance bow, bow of head, arm motion etc.

b) Inclusion of dancing and gymnastic elements

- The composition may include components and motifs of social or folklore dancing, if they correspond with the music character
- Gymnastic elements should be included in the program:
  - if they are performed without the program smoothness disruption,
  - if they are not performed without a purpose, but in the connection with an element, with equipment, with shapes and patterns

- if gymnastic elements are performed only by several competitors in a group or a in mini formation, other members must not be in a static, waiting position

- Lifting in the FLAG choreography is allowed only as an element of final picture at the choreography end
- Competitor lifting in the cadet and junior category is allowed to the height of first floor and seniors the height of second floor.
- Gymnastic elements in the FLAG stage choreography are allowed during the whole course of competition choreography.
- In the FLAG section it is not allowed to use the so called "roll over".
- In the FLAG section the acrobatic elements are forbidden.

c) Time measurement by the choreography end

- Time measurement ends as soon as the competitors take up their final position and music for competition program ends

- Discrepancy between the end of music and termination of program is considered to be a mistake of choreography

d) Leaving the stage

- Leaving the stage must be without music (acoustic) accompaniment. leaving with music is penalised
- The leaving has to be short, quick and simple; it serves only for leaving the competition area
- It must not be a further „small choreography"

5. Music for competition formations

5.1. General conditions

- All formations must be carried out with musical accompaniment
- Tact and rhythm are not given, but choreography has to include a part (section) with so called classic majorette march.
- Music interpretations may be orchestra, or with accompaniment, so called sung songs.
- Music adequateness to the age category is rewarded in the overall impression section
- There may be used parts of musical pieces or their parts.
- In the case of musical mix, individual musical motifs (parts) must be from the musical and technical point joined correctly; incorrect connection realisation (technically wrong switch from one motif to another) is a reason for point deleting (- 0,1 point)

5.2. Acoustic media

- Music is played from compact discs (CD), USB

6. Costumes, competitors dresses, visage

6.1.General

- Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment
- Colours and their combinations may be chosen by competitors, they can vary in subgroups, on leader costumes (captains) or individual majorette's costumes.
- In styles the juror may include aesthetical impact and suitability of costumes, hair styles or make-up for each age category and music.
- On the costume there must not be displayed in any way the group's name and town or a logo and sponsor's name

6.2. Costumes in FLAG section

- They must have some elements of traditional majorette costume (cap, skirt(dress) or boots).
- They cannot have a form of a jumpsuit, gymnastic jersey, tricot or swimsuit and it also cannot have a character of a pom-pom costume.
- In the FLAG section there can be used a costume for original theme expression or musical character – but at all times there has to be compliance between the music, costumes and choreography. Suitability and aesthetic effect are always evaluated in the overall effect criteria.
- In the FLAG group choreographies:
    - Boots are compulsory for Senior Baton groups and optional for Juniors and Cadets.
    - Trousers are generally forbidden. However, if required by the choreography theme, trousers are allowed for a maximum of two majorettes (girls or boys). In such cases, the remaining parts of the costume worn by these one or two members must comply with the mandatory costume elements (e.g. cap and boots, boots required for senior women).
    - In the case where the choreography includes three to five boys, the restriction regarding the number of performers allowed to wear trousers does not apply to them.
    - Costumes for boys/men must include at least one element of the traditional majorette uniform (e.g. boots, cap or hat).
    - The costume may be sleeveless, provided that the shoulders are covered. The upper part of the body must be fully covered, meaning no exposed back, belly or chest.
    - A majorette cap, or another type of cap that covers the majority of the upper part of the head, is compulsory.

- In small FLAG choreographies:
  - Competitors costume must include at least two of the basic majorette elements (boots, skirt, cap).
  - The costume may be sleeveless but with covered shoulders, also upper part of body must be covered (not revealing back, belly, cheast).
  - Trousers are generally forbidden. However, if required by the choreography theme, trousers are allowed for a maximum of two majorettes (girls or boys). In such cases, the remaining parts of the costume worn by these one or two members must comply with the mandatory costume elements (e.g. cap and boots, boots required for senior women).
  - In the case where the choreography includes three to five boys, the restriction regarding the number of performers allowed to wear trousers does not apply to them.
  - Costumes for boys/men must include at least one element of the traditional majorette uniform (e.g. boots, cap or hat).

6.3.Hair style, make-up, visage

- Must be suitably selected to the age of competitors and character of sets
- Compact hairstyle and make- up contributes to the overall aesthetics

7. Assessment criteria

Criteria for evaluation and awarding points are defined, so the juror has to evaluate and award the points for all the substantial attributes of the competition choreography that is being performed.

- It is not decisive whether the choreography is performed in classic or contemporary style
- Essential for awarding the points is the composition of choreography and how it is performed
- Awarding the points must be based on the mistakes, faults and also positive aspects that are observed
- If there is any doubt, the decision is in favour of the competitors

Characterization of criteria within the „A“ field:
CHOREOGRAPHY AND COMPOSITION

Jurors in assessing the performance of choreography and group design takes into account the size of the group. Low number of members in the group is not the reason for the lower score.

3. Variety and diversity

a) Diversity of elements

A juror assesses:

- Selection and diversity of elements, patterns and shapes (circles, squares, rows, lines, diagonals etc.)

- **Changes in shapes and patterns**
- **Use of dancing and gymnastic components**
- **If the elements, shapes and patterns are executed by all competitors in a unified way, or in different ways within subgroups**
- **Originality**

b) Diversity in area utilization

From the choreographic point of view, the program has to be composed so that the whole competition area is utilized.

A juror assesses the utilization of:

- **Various directions (forwards, backwards, sideward)**
- **Various trajectories (straight line, curved line, wavy line, spiral, broken line)**
- **Moving patterns**

c) Diversity in pace

Monotonous, unchanging pace is considered as a choreographic imperfection. The competitors should not remain in the same formation, shape, or pattern for too long (*more than one musical motif*).

A juror assesses:

- **Segmentation of the program according to musical phrases, frequency of variations after certain number of bars**
- **Expression of music character, variability in dynamics and pace of choreography according to music**
- **Diversity of pace, e.g. Changing of fast and slow parts**

4. Overall impression, expression

A juror assesses:

- **Suitability of the music for the age category**
- **Age balance and group small formation discrepancy**
- **Compliance of parade marching structure (start – marching – final position)**
- **Compliance of the stage choreography structure (arrival – stopping – program – stopping - leaving)**
- **The level of co-operation among competitors in unified compact performance, in group execution**
- **The composition should be executed lightly, its difficulty and effort must not be obvious,**

the choreography should seem to be performed simply and with pleasure

- Contact with audience:
  - the expression has to remain in the sphere of sport, without overplay and affectation, not using theatrical expressions, facial gestures, pantomime, etc. .
  - when assessing the expression, the aesthetic expression differs from mere visual impression
- Outfit (costume):
  - suitability for category, character of equipment and discipline
- Hairstyle and visage:
  - suitability for category, character of equipment and discipline, character of music

Basic mistakes in choreography and its performance

Repeated and collective mistakes can be included in a form of penalization after the performance is finished.

a) Mistakes in composition:

- Insufficient diversity and variety of the elements.
- The shapes are not sufficiently varied
- Monotonous, non-changing pace
- Insufficient area utilization (*directions, routes*)
- One-sided twirling
- One-sided dancing concept
- Unauthorised acrobatic elements in FLAG section.
- Unauthorised high (three levelled) pyramids
- Unauthorised trousers in FLAG groups (does not apply to original choreographies in mini FLAG)
- Use of requisites in FLAG (mascot, flag, tables, banners, etc.)

b) Errors in musical accompaniment:

- Music that is not appropriate for the age and discipline of competitors
- Incongruous mixture of music, inappropriate series of musical themes and sounds (horn, drumming, whistling ...)
- The end of the music is not in accordance with the end of musical phrases, violent interruption or stoppage of music or when the volume of music is gradually turned down until complete silence is reached

c) Character of stage choreography is lost:

- Entering the stage when music is already on
- Opening and final position is missing, the competitors are leaving right after they finish their choreography
- Leaving the stage when music is still on
- Leaving is fast, another choreography follows during the marching
- Elevation used during the course of choreography (authorised is only an elevation at the end of choreography as a part of final position).
- Inclusion of acrobatic elements in the flag section.

d) Mistakes in performance:

- Imbalance and inaccuracy in lines, rows, circles, diagonals
- The suspense of the pyramid in the final position in
- The end of the music does not correspond with the end of the performance
- Part of the choreography is performed outside of the competition area (subgroup)
- Interruption of the performance by competitors themselves (sees the chapter Course of the competition, point Repetition of competition choreographies).

Beneficiation for choreography and its performance

The juror can award a bonus for every criterion individually:

- Compliance of original choreography, music or costume with the choreography theme.
- High accuracy, balance of the shapes and changes
- Impressive contact with the audience, excellent overall

Characterization of criteria within the „B“ field

MOVEMENT TECHNIQUE

When juror awards rhythm coordination and synchrony, he takes into account how difficult the performance is concerning the size of the group. The group size is not a reason for low score

2. Body technique and step technique

Posture and rhythmic step represent principal features of aesthetic appeal of majorette sport. Assessed are in particular the following factors:

- *Posture of trunk* - considered as an error are: bent back, the shoulders at the front, movement in the bent forward position, stiffness

- ***Posture and movements of arms*** **- for error are considered hand movements out of rhythm, holding the fingers in a fist, limp arm in motion and swings, arms raised forward above the level of the shoulders**
- ***Posture and movements of head*** **- unnatural position of the head is considered to be an error (fling back, bow, bending forward with a look down to the foot).**
- ***Step rhythm*** **- step is bound to the rhythm of the music, especially the non-compliance with rhythm in defile (march on right leg) are considered to be defective demonstration**
- ***Execution of tread*** **- tread is executed over the tip or belly of the foot; demonstration is considered to be defective when the tread is executed across the heel, an exception is only a dance element**
- ***Position of soles*** **- the feet must be parallel, if the tips are turned in or out during a march it is considered to be an error**
- ***Knee raising*** **- crucial is not the height of the knee lifting or lifting of the heel (leg backward); lifting the pads has to be mutually balanced; the uneven lifting is considered as an error, the emphasis on one leg, such as the high lifting of the left leg and the mere pull up of the right leg ("claudication").**
- **Rhythm of dancing elements - demonstration must correspond with the nature of the dance**
- **Gymnastic elements - the accuracy, range and certainty of demonstration, the connection of the element with the equipment or with the change of the shape/ pattern**

2) Rhythmic co-ordination and synchrony

Demonstration of the choreography by all competitors has to be connected with music so that the nature of the body movements and equipment had a highly accurate connection with the nature and rhythmic components of the music accompaniment. Rhythmic coordination means a perfect harmony of movement of all the competitors with the music, synchronous demonstration, group tact feeling and movement in the rhythm.

A juror assesses:

- **Expression of music through the movement**
- **Precision, distinctness and smoothness of changes in shapes and patterns**
- **Compactness of moving patterns**
- **Precision and link-up of movements in chain reactions, by a fast sequence and in stop actions**
- **The same continuity of movement at work with the equipment during equipment changes**

Basic mistakes in movement technique

Repeated and collective mistakes can be included as additional penalizations after the performance is finished.

a) Mistakes in body technique and step:

- **Bad posture of the trunk**
- **Bad posture and movement of the arms**
- **Bad posture and movement of the head**
- **Bad step technique**

b) Errors in gymnastic elements performance

- **Loss of balance**
- **Incorrect element performance**
- **Fall of a competitor**

c) Errors in coordination and synchronization

- **Falling out of the rhythm – step, arm movement**
- **Imprecision when performing dance elements**
- **Imperfection by chain reactions in a fast sequence**
- **Imprecise, unequal stopping of movement by a stop action**
- **Incompact and imprecise pattern movement**
- **The movement and music do not finish at the same time**
- **Group tact feeling and rhythmic movement are missing; movement disharmony by all competitors with the music**

Beneficiation for movement technique

Juror can award a bonus for every criterion individually:

- **Perfect synchronisation and sequenced movement of all competitors**
- **Elegant movement of all competitors**

Characterization of criteria within the "C" field

WORK WITH EQUIPMENT

Work with equipment defines the nature of majorette sport and its aesthetics. It will be evaluated with the respect to age category. While cadets do not have to perform all the elements with

batonflag, juniors and seniors must show all types of elements for obtaining the highest mark. Baton must always be in contact with the competitor.

LEVELS- FLAG

I. LEVEL

- **Dead baton.**
- **Dead stick release.**
- **Slide.**
- **Swing.**
- **Sway.**
- **Raising, lowering of baton.**
- **Invert**
- **Arm - round.**
- **Pretzel.**
- **Arm - holding, hand - holding, conducted arms**

II.LEVEL

- **Horizontal twirling.**
- **Vertical spin with one hand (eight)**
- **And all the variations of these free spins in both directions in the right and left hand.**
- **LOOP:**
  - **Right/left hand vertical twirl with wrist;**
  - **Right/left hand horizontal twirl with wrist.**
- **FIGURE 8:**
  - **Right/left hand vertical figure 8.**
  - **Right/left hand vertical adverse figure 8.**
  - **Right/left hand horizontal figure 8.**
  - **Right/left hand horizontal adverse figure 8.**
- **FLOURISH WHIP:**
  - **Right/left hand flourish whip.**
  - **Right/left hand adverse flourish, adverse whip.**

III.LEVEL

Includes simple twirl such as:

- **Vertical twirling with both hands („SUN"), in all body positions (in front of the body, behind the head, above the head, next to the body…).**
- **Vertical twirling with a circle drawing in front of the body by one hand („STAR"). It can be simple, fast, with body turning, in all directions,...**
- **Figures of low and simple baton throw with simple throw and baton catch (at one moment the baton is not in a contact with any part of the body).**
- **AERIALS (ejection):**
  - **Low ejection – under 2 m.**
  - **Baton rotation in the air is not requested..**
  - **Classic ejection:**
    - **From open hand – from horizontal or vertical position, with right or left.**
    - **Throw with the end – baton release from hand by the end (locking ball).**
- **Classic catch:**
  - **The capture from the lower part- capture of baton, palm turned upwards**
  - **The capture from the upper part – baton capture with the palm turned downwards.**
- **Toss over:**
  - **Simple and short toss over – distance of competitors: max. 2 m**
  - **Vertical, horizontal.**
  - **Various types of throwing and catching.**
  - **By all members.**
  - **In sequence.**

IV. LEVEL

- **TWIRLING between fingers vertically or horizontally, in front of the body, above the head.**
- **Simple rolls (360° orbit), simple combinations ROLLS and WRAPs (180° orbit),...**
- **Figures of high heavily flying baton with easy ejection and easy catch (for ex. Baton turn in the air with horizontal rotation.)**
- **Figures of low heavily flying baton with difficult ejection and catching (under the leg, behind the back).**
- **Figures with simple baton toss between majorettes.**
- **TWIRLING with fingers:**
  - **Right/left hand vertically with 4 fingers.**
  - **Right/left hand horizontal with 4 fingers.**
  - **Right/left hand vertically with 2 fingers.**

- **Right/left hand horizontal with 2 fingers.**
- **Right/left hand vertically with 8 fingers.**

- **WRAP (wrap around the shoulder, wrap around leg, wrap around waist, ...)180°.**
- **ROLLS, 360°.**

Individual elements:

- **Simple baton roll around some body part; for example around the hand, wrist, arm, elbow, neck, leg.**
- **Rolls around the hand forwards and backwards.**
- **Rolls around the elbow forwards and backwards.**
- **Rolls around the stretched arm.**

Simple combinations of rolls:

- **½ FISH (half fish) both directions.**
- **SNAKE – hand and elbow or elbow and hand – both ways.**

- **Figures :**

1. Figures of high and heavily flying baton with simple ejection and catching.

- **High ejection - above 2 m.**
- **Baton rotation in the air is requested.**

Classical ejection:

- **From open hand – horizontal or vertical position, with right or left hand.**
- **Toss by the end - baton release from hand by the end (locking ball).**

Classic catch:

- **The capture from the lower part- capture of baton, palm turned upwards**
- **The capture from the upper part – baton capture with the palm turned downwards.**

2. Figures with low and heavily flying baton with difficult ejection and catch.

Difficult ejection:

- **From under the arm.**
- **From under the leg.**
- **From behind the back.**

Difficult catch:

- **Behind the back – at the waist level behind the back.**
- **Under the leg – baton catching under the leg.**
- **Above the head – baton catching above the head.**
- **Side to side - with your left hand on the right side of the body at the level of the belt and vice versa.**
- **Under the arm – baton catching under the arm.**
- **Palm – rotation on the palm.**

V.LEVEL

Includes very difficult figures and rotations such as:

- **AERIALS with body movement.**

Body movement types during the ejection:

- **TRAVELLING – movement to another place during the (march, chasse).**
- **STATIONARY – on the spot („attention", arabesque).**
- **SPIN – body rotation on one leg with minimal orbit around 360° (multiple spin, disrupted spin, and spin in reverse direction). Define the height of the leg in SPIN: the tips of toes of the elevated leg has to be above the level of the ankle of the stable leg on the floor. Important is that the SPIN has to be performed fully, it means the circle has to be finidhes /360°/ and the finish position of the leg has to be the same as the start position.**

- **AERIALS with 3 elements (throw, spin, catch), 4 elements (ejection, spin, pose, catch) or with several elements (throw, 2x spin, pose, catch) .**
- **High AERIALS with difficult ejection and catching.**
- **High ejection above 2 m.**
- **Difficult ejection:**
    - **THUMB FLIP - baton turns around the thumb and leaves the hand (executed from the middle of the baton with vertical and horizontal position, with right and left hand).**
    - **BACKHAND FLIP – with the use of a wrist, baton release from the hand with backward direction, + turn in the air, catching with the palm turned downwards.**
    - **THUMB TOSS – throw with the help of THUMB FLIP, more than 2 turns in the air.**
    - **BACKHAND TOSS - throw with the help of BACKHAND FLIP, more than 2 turns in the air**
- **Difficult catching:**

- **BACK HAND CATCH – catching with the palm turned towards the opposite direction.**
- **BLIND CATCH – catching above the shoulder without looking at the baton.**
- **FLIP – constant hand help by constant baton rotation around the thumb.**

- **Twirling with 2 batons – execution of figures minimally on the III. level with constant baton twirling.**
- **Rolls combinations – connection of 2 or more elements (snake with open hand, elbow – hand – hand – elbow …).**
- **Smooth rolls –uninterrupted movement in the area, time and sequence, continuous repetition of the same roll (fish, 4 –elbow ...).**

For the work with FLAG it is possible to award 10 points max. in a following way for elements that are mainly:

I. LEVEL – max. 7,50 points

II. LEVEL – max. 8,00 points

III. LEVEL – max. 9,00 points

IV. LEVEL – max. 9,40 points

V. LEVEL – max. 10,00 points

COMPULSORY ELEMENTS FOR BATONFLAG equipment

For JUNIORS 4 elements:

- **2 x high throw without spin (1x all members, min. 1x subgroup).**
- **1 x high throw with a spin (360°) all members Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **1 x long toss (exchange of batons) by all members.**
- **Use of min. 7 various twirling elements from levels 1-4, executed equally with right and left hand.**
- **Twirling elements must be executed smoothly, in combinations, throws from smooth twirling.**

For SENIORS 6 elements:

- **2 x high throw without spin (1x all members, min. 1x subgroup).**

- **2 x high throw with a spin (360°) (1x all members, min. 1x subgroup). Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **2 x long toss (exchange of batons) 1x between all members, 1x amongst the subgroup.**
- **Use of min. 7 various twirling elements from levels 1-5 executed equally by right and left hand.**
- **Twirling elements must be executed smoothly, in combinations, throws from smooth twirling, catching**

If the compulsory elements are not executed, 0,40 point for each missing element is pulled off.

1. Choice, diversity and difficulty of elements

The juror evaluates to which extend includes the choreography composition:

a) Twirling, special twirling, other manipulations

- **Basic twirling, circles, sways, eighths.**
- **Rolling, sliding, scroll and spin around different parts of the body, an injection of baton below the knee, etc.**
- **Position and the inclusion of hands when arms are pointing down, sideways or up, exchange of baton from one hand to the other, the total use of the right and left hands.**
- **The use of other parts of the body, turning around the waist, neck ...**

b) Throwing, catching and tossing

- **The throw of one or more batons flags, the throw of the without rotation, easy throw**
- **Vertical rotation, horizontal rotation, synchronized rotation (is considered to for virtuosity), monitored is the speed of rotation.**
- **The subsequent or progressive demonstration, in a subgroup, between two majorettes, among several sub-groups, during the shape change**
- **Low throws and short distance tosses are under 2m, high throws and short distance tosses are over 2m in all age categories**
- **The hight of the throw is measured form the shoulders of majorette**
- **Catching is possible in front of body, behind body, under leg etc., the baton flag may be caught at the end (tip) or at the centre**
- **Demonstration of multiple spin, pirouettes or other element during the equipment is in the air**

c) Cooperation and position of competitors

- Face to each other, sideways to each other, back to back, the simultaneous toss amongst the whole group or in small formations, finish in a short period of time or during a change of shape.
- The inclusion and linking of accompanying elements – during a demonstration the composition of the choreography should not only include the pieces of separate elements with equipment, where the competitor is only waiting for the equipment
- During the entire choreography the elements with equipment should be choreographed in tune with the movements of the competitors, gymnastic or dancing elements.

2. Certainty of execution

The juror assesses:

a) The impact of the equipment fall on the course of the competition choreography

- Interruption of group or individual performance.
- The extent of auxiliary dance elements use (sidestep, suspension knees, bending backward, steps, etc.).
- Raise the equipment immediately after the fall, or not raising of the equipment to the end of the choreography.

b) Frequency of equipment falls

- Separate or repeated equipment fall by one or more competitors, the errors executed by individuals, sub-group or by the whole group

c) The circumstances of the equipment fall

- Technically ungoverned element.
- Demonstration of unusually difficult technical element.
- The impact of the weather (wind, rain, cold, sun), technical parameters (slippery competition area, lighting)
- The option to pick up the fallen equipment in the case of a raised competition area (podium)

d) Lifting of equipment on the competition area with assistance

- Other contestants may pick up the fallen equipment and hand it to the contestant, but he/she has to be a part of the currently presented formation.

e) Lifting of equipment outside of the competition area with assistance

- Other contestants may pick up the fallen equipment but they have to be members of the group which currently presents the choreography.

- The fallen equipment may be handed in by an organizer assistant but he may only put the fallen equipment to the border of the competition area.
- The person that picked up the fallen equipment may not wave with it, roll it on the competition area, run with it or interrupt the jury´s view by any other way and so interfere with the course of the choreography.
- Handing over of equipment by a random viewer is tolerated.

f) Contact with equipment in the course of the choreography

- In the course of choreography, it is allowed for 1 or more competitors to have 2 pieces of equipment, to the detriment of other competitors, such a situation may be only temporary, and the contestants must use the equipment, not to hold it without moving.
- Batonflag is always in contact with the contestant, it must not be laid on the ground.

g) Contact with the equipment at start and end of the choreography

- The competitors must start and end the choreography so that the equipment is in contact with any part of their body, not with the equipment left on the ground without contact with the competitor.
- Contact with one equipment by more than one competitor or of one competitor by more than one equipment is permitted.

Basic mistakes by the work with equipment

Repeated and group errors are subject to the additional penalty after the end of the choreography.

a) Errors in the competition choreography.

- Catching of batonflag with side step, bent knees, or bent forward
- Catching of batonflag with shape interruption – side step, running away from the shape.
- Different series of movements during handling of the equipment and during the equipment exchanges.
- Faulty hand position during the manipulation with equipment
- Loss of contact with the equipment – when it lies on the floor for too long.

b) Insufficient difficulty.

- Small element diversity, monotonous equipment use.
- Incomplete content of twirling elements and manipulations included in the choreography.
- Missing throw with a spin or other combinatory elements.
- Missing high batonflag throws during the stage choreography in juniors and seniors group by the whole group or subgroup.

- **Missing long batonflag tosses during the stage choreography in juniors and seniors group by the whole group or subgroup.**

Beneficiation for work with equipment

Awarded only in the case that the element was performed without errors or nearly without errors by the whole group or sub-group

Juror may grant beneficiation in each of the criteria separately:

- **Original new element, new element performance.**
- **Choreography with multiple spin; added or connected element.**
- **Synchronised choreography execution, excellent choreography execution, excellent cooperation by all choreography contestants.**

PENALISATIONS

a) Time violation

For each second over the time limit – 0,05 point is deduced /technical juror/

- **In big formation stage choreography under 2:30 and over 3:00 min.**
- **In small formation stage choreography under 1:15 and over 1:30 min.**

b) Equipment fall

Penalised:

- **Each equipment falls individually – 0,05 point / *technical jurors* /**
- **The distortion of the shape, when lifting a fallen equipment – points awarding juror - evaluated in the field "*A*"**
- **The abandonment of a fallen equipment on the ground until the end of the choreography, unless it is a case of falling just before the end of the choreography - points awarding juror - evaluated in the field "*A*"**
- **The use of redundant equipment - points awarding juror - evaluated in the field "*A*"**

Not penalised:

- **Equipment leaves the competition area**
- **Overstepping the stage area when retrieving the equipment**
- **handing of fallen equipment by other competitor or other person**

c) Penalisation for incorrect competition course

- Competitors are not ready after announcement of moderator – 0,10 point/technical juror/
- Entering the stage before the announcement of moderator – 0,2 point /technical juror/
- Music is not ready - 0,10 point /technical juror/
- Music has low technical quality, bad mix or remix – 0,10 point /technical juror/
- Costume break or fall of costume parts and inapropriate costume - 0.10 points per each part and person/ technical judge/
- Unsuitable costumes for FLAG section (ex. jumpsuite, gymnastice jersey, tricot) – 1,00 point per group /technical juror/
- Missing cap in FLAG groups – 1,00 point per group /technical juror/
- Missing boots in FLAG groups – 1,00 point per group /technical juror/
- Performance is interrupted by competitor – disqualification /technical juror/
- Unauthorized communication between competitors – 0,10 point /technical juror/
- Competitor´s balance – 0,10 point per person /technical juror/
- Competitor´s fall – 0,30 point per person /technical juror/
- Missing security by elevation – 0,30 point /technical juror/
- Unauthorised lifting and throwing of contestants in relevant age category, forbidden use of three levelled pyramids in all age categories – 5 point /technical juror/
- Use of elevation during the choreography in FLAG section – 5 point /technical juror/
- Entering and leaving the competition area with music – 0,50 point /technical juror/
- Missing stop figure – 0,10 point /technical juror/
- The equipment is not in contact with the competitor by the start and final position - 0,05 point per equipment /technical juror/
- Missing compulsory FLAG elements – 0,40 point for each missing element /technical juror
- Overstepping the line (for each person) – 0,10 point /technical juror/
- Communication between leaders and competitors during the performance (ex. giving instructions to competitors during the performance) - 1 point /technical juror/
- Forbidden use of acrobatic elements and so called “roll over” in FLAG section – 5 point /technical juror/

Competition section CLASSIC MAJORETTE BATON

- 1 baton for one majorette.
- No other additional equipment (scarfs, ribbons, etc.) is for the competition choreography permitted.
- It is allowed for one or more contestants to hold 2 or more pieces of equipment at the expense of their partners – but only in a short part of the choreography.
- The uninterrupted contact with equipment during the choreography is compulsory; the equipment must not be laid on the floor.
- In the final position and start position the equipment cannot be laid on the floor without the contact with contestant.

1. Other props

- Other props, such as mascot, flags, banners, tables with the indication of the competitors, city, state, sponsor, eventually other objects, are not part of the competition formation.
- None of these props can be placed in the route of the defile, the competition area or in their protective zones.
- They can only be placed in the space for the audience, but they may not interfere with the competition performances, or impede the vision of jurors. In this case, in the assessment of performed choreography a penalty will be applied.

2. Competitors

2.1. Big formations (groups)

- Stage choreography (8 – 25 members, only girls)
- Marching defile (8 – 25 members, only girls)
- In this section only girls are allowed

3. Age categories

1) Cadets – age 7 – 11 years
2) Juniors – age 12 – 15 years
3) Seniors – age 16 years and more

The month of birth is not decisive, only the age reached in the given calendar year.

Competitors' age in big formations

- In big formations the competitors'age must match the age categories, it is allowed to include 20% of competitors older by one age category.
- Number of group members and limit of older girls is as follows:
  - 8 – 12 members, the number of allowed older girls = 2
  - 13 – 17 members, the number of allowed older girls = 3
  - 18 – 22 members, the number of allowed older girls = 4
  - 23 – 25 members, the number of allowed older girls = 5.
- If the limit of allowed older girls is exceeded, the group will register in the age category according to the older girls, or changes the number of girls in the group.
- The number of younger girls is not limited. The contestants can be, however, younger only by one age category:
  - for juniors – 7 – 11 years
  - for seniors – 12 - 15 years
  - Exception is valid for the age category CADET where there can be up to 1 year younger competitors (age 6)
- One majorette can compete in this discipline in multiple big formation age categories, but the age composition of contestants must be kept.
- The age composition can show in the evaluation of overall impression and compactness.

Subgroup

- The subgroup is understood and formed within the formation 30% of competitors
- The exact amount of majorettes that makes a subgroup (30%) in big formations is:

8 majorettes 2 subgroup
9-11 majorettes 3 subgroup
12-14 majorettes 4 subgroup
15-18 majorettes 5 subgroup
19-21 majorettes 6 subgroup
22-24 majorettes 7 subgroup
25 majorettes 8 subgroup

4. Disciplines

Big formations

a) Marching defile CLASSIC BATON

- The competition route: 100 meters long, 6 meters wide.
- The route can have 4 bends.
- Protection zone: 2 metres behind the side lines and the area behind the final line at the end of the route for final position.
- Time: max. 3 minutes.

b) Stage choreography CLASSIC BATON (separate category)

- **Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it**
- **Protection zone: 2 metres along the border lines on all sides**
- **Time: between 2:30 and 3:00 min *(without the time for arrival and exit)***

(Marching) Defile

- **The formation must have a captain – if team is missing captain - technical judge - 2,00 point**
- **Since the character of category defile is for captain to lead team along the defile path any kind of showing element than team repeat, showing the direction of moving, giving a sign to change formation will be accepted as *leadership*. – in case of extraordinarily and interesting leadership *point judges* can give bonification for it (+0,50).**
- **The course of the defile is identical with the course of the marching defile in the BAT section (see competition section BATON – 4. Disciplines – 4.2. Big formations – Marching defile).**
- **All of the gymnastic and acrobatic elements, also the lifting of the competitors is prohibited – penalty 5 (for each element) by technical juror – SPIN is allowed as a 360 degree turn but without throwing the equipment.**
- **The marching step is obligatory in combination with the artistic value of the choreography:**
  - **the complexity and diversity,**
  - **the number of different elements,**
  - **the number of patterns and shapes changes,**
  - **the number and difficulty of the dance steps.**
- **Juror assesses the selection and variety of elements, shapes and patterns in his choreography, the accuracy of performance, team work.**
- **The assessment is based on an assessment of following areas - „A“choreography and composition, „B“ movement technique, „C“ work with equipment.**
- **The assessment of the work with equipment „C“is based on the use of elements 1., 2., 3. LEVEL BAT (see competition section BATON – 7. Assessment criteria – characteristics or criteria in the area „C“ – LEVELS BATON).**
- **Elements from IV., V. level are prohibited. The use of these elements is penalised by deleting - 0,40 point by technical juror.**
- **Judge evaluate work with equipment as this because group can only use I. – III. level:**
  low (7,00 – 8,5)
  average (8,5 – 9,5)
  high (9,5 – 10,00) score

- **The reason for high score in *field C* is diversity in usage of I. – III. level and perfect performance of all element with baton**

Stage choreography

- **The formation must have a captain – if team is missing captain - technical judge - 2,00 point**
- **Any kind of showing element than team repeat, showing the direction of moving, giving a sign to change formation will be accepted as *leadership*. – in case of extraordinarily and interesting leadership *point judges* can give bonification for it (+0,50).**
- **The course of the podium choreography is identical with the course of the choreography in the BAT section (see competition section BATON – 4. Disciplines – 4.2. Big formations – Stage choreography).**
- **All of the gymnastic and acrobatic elements, also the lifting of the competitors is prohibited – penalty -5,0 (for each element) by technical juror – SPIN is allowed as a 360 degree turn but without throwing the equipment.**
- **The marching step is obligatory in combination with the artistic value of the choreography:**
  - **the complexity and diversity,**
  - **the number of different elements,**
  - **the number of patterns and shapes changes,**
  - **the number and difficulty of the dance steps.**
- **Juror assesses the selection and variety of elements, shapes and patterns in this choreography, the accuracy of performance, team work.**
- **The assessment is based on an assessment of following areas - „A“ choreography and composition, „B“ movement technique, „C“ work with equipment.**
- **The assessment of the work with equipment „C“ is based on the use of elements 1., 2., 3. LEVEL BAT (see competition section BATON – 7. Assessment criteria – characteristics or criteria in the area „C“ – LEVELS BATON).**
- **Elements from IV., V. level are prohibited. The use of these elements is penalised by deleting 0,40 point by technical juror.**
- **Judge evaluate work with equipment as this because group can only use I. – III. level:**
  low (7,00 – 8,5)
  average (8,5 – 9,5)
  high (9,5 – 10,00) score
- **The reason for high score in *field C* is diversity in usage of I. – III. level and perfect performance of all elements with baton**

Obligatory elements for classic baton (defile and stage choreography)

CADETS

- **2x low throw in total (1x all members, 1x minimum subgroup low throw)**
- **1x short exchange all members**

JUNIORS

- **3x low throw in total (2x all members, 1x minimum subgroup low throw)**
- **2x short exchange in total (1x all members, 1x minimin subgroup short exchange)**

SENIORS

- **4x low throw in total (2x all members, 2x minimum subgroup low throw)**
- **3x short exchange in total (2x all members, 1x minimin subgroup short exchange)**

5. Music for competition choreography

- **Music must be in 2/4 or 4/4 beat. Music selection must be chosen so that it can be played by dance and brass bands and orchestras, but it can be slightly electronically modified (e.g. electically tons of violin) Inappropriate selection is penalized.**

6. Costumes, dresses for competitors

- **They must have all elements of traditional majorette costume (cap, suit or its imitation, boots). In both cases (suit or its imitation) it must contain shoulder straps and min. two military style brainding/ chain in chest area.**
- **For juniors and seniors are boots compulsory, for cadet's boots are not compulsory.**
- **The costumes must give the impression of uniforms. Individual parts of the uniforms may be different.**
- **The costume may not be sleeveless and must cover, chest, waist, abdomen and back.**
- **All costumes must be identical, only captain shall be distinguished – The leader/captain must have different costume in some way. The judges must see clearly who captain is (for ex. different colour skirt or uniform, some emblem on uniform etc.)**

PENALISATIONS

- **Captains uniform not distinguished - 0,30 point / *technical juror* /**
- **Missing boots JUNIORS, SENIORS - 1,00 point per group / *technical juror* /**
- **Missing captain – 2,00 point / technical juror/**
- **Unsuitable music style - 0,50 point / *technical juror* /**
- **Missing obligatory element – 0,40 point /*technical judge*/**
- **Element from IV. and V. level BAT, gymnastic and acrobatic elements, lifting - 5,0 point (for each element) / *technical juror* /**

- **Other penalisations and beneficiations are identical with BAT section/misstep, time, equipment fall…/**

Competition section CLASSIC MAJORETTES POM – POM

- 2 basic pieces of pom - pom for one majorette.
- During the competition performance it is possible to exchange the pom-pom amongst the competitors for another colour pom-pom.
- No other additional equipment (scarfs, ribbons, etc.) is for the competition choreography permitted.
- It is allowed for one or more contestants to hold 2 or more pieces of equipment at the expense of their partners – but only in a short part of the choreography.
- The uninterrupted contact with equipment during the choreography is compulsory; the equipment must not be laid on the floor.
- In the final position and start position the equipment cannot be laid on the floor without the contact with contestant.

1. Other props

- Other props, such as mascot, flags, banners, tables with the indication of the competitors, city, state, sponsor, eventually other objects, are not part of the competition formation.
- None of these props can be placed in the route of the defile, the competition area or in their protective zones.
- They can only be placed in the space for the audience, but they may not interfere with the competition performances, or impede the vision of jurors. In this case, in the assessment of performed choreography a penalty will be applied.

2. Competitors

Big formations (groups)

- 8 – 25 members
- In this section only girls are allowed

3. Age categories

1) Cadets – age 7 – 11 years
2) Juniors – age 12 – 15 years
3) Seniors – age 16 years and more

The month of birth is not decisive, only the age reached in the given calendar year.

Competitors' age in big formations

- In big formations the competitors'age must match the age categories; it is allowed to include 20% of competitors older by one age category.
- Number of group members and limit of older girls is as follows:
  - 8 – 12 members, the number of allowed older girls = 2
  - 13 – 17 members, the number of allowed older girls = 3
  - 18 – 22 members, the number of allowed older girls = 4
  - 23 – 25 members, the number of allowed older girls = 5.
- If the limit of allowed older girls is exceeded, the group will register in the age category according to the older girls or changes the number of girls in the group.
- The number of younger girls is not limited. The contestants can be, however, younger only by one age category:
  - for juniors – 7 – 11 years
- for seniors – 12 - 15 years

- Exception is valid for the age category CADET where there can be up to 1 year younger competitors (age 6)

- One majorette can compete in this discipline in multiple big formation age categories, but the age composition of contestants must be kept.
- The age composition can show in the evaluation of overall impression and compactness.

Subgroup

- The subgroup is understood and formed within the formation 30% of competitors
- The exact amount of majorettes that makes a subgroup (30%) in big formations is:

  8 majorettes 2 subgroup

  9-11 majorettes 3 subgroup

  12-14 majorettes 4 subgroup

  15-18 majorettes 5 subgroup

  19-21 majorettes 6 subgroup

  22-24 majorettes 7 subgroup

  25 majorettes 8 subgroup

4. Disciplines

Big formations

Stage choreography:

- **Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it**
- **Protection zone: 2 metres along the border lines on all sides**
- **Time: between 2:30 and 3:00 min (without the time for arrival and exit).**

Stage choreography

- **The formation must have a captain – if team is missing captain - technical judge - 2,00**
- **The course of the podium choreography is identical with the course of the choreography in the BAT, POM section (see competition section BATON/POM – 4. Disciplines – 4.2. Big formations – Stage choreography).**
- **Any kind of showing element than team repeat, showing the direction of moving, giving a sign to change formation will be accepted as *leadership*. – in case of extraordinarily and interesting leadership *point judges* can give bonification for it (+0,50).**
- **All the gymnastic and acrobatic elements, also the lifting of the competitors is prohibited – penalty – 5,0 (for each element) by technical juror – SPIN is allowed as a 360 degree turn but without throwing the equipment.**
- **The marching step is compulsory in combination with the artistic value of the choreography:**
  - **the complexity and diversity,**
  - **the number of different elements,**
  - **the number of patterns and shapes changes,**
  - **the number and difficulty of the dance steps.**
- **Juror assesses the selection and variety of elements, shapes and patterns in his choreography, the accuracy of performance, teamwork.**
- **The assessment is based on an assessment of following areas - „A“choreography and composition, „B“ movement technique, „C“ work with equipment.**
- **In work with equipment C group can only use I. – II. level of work with pom**
- **Assessment of the work with equipment „C“ is based on the use of following:**
  - **„dead“ pom – pom,**

- **holding or shaking with pom – pom by the performance of dancing elements, circles, jumps, marching….**
- **shaking with pom – pom during the whole course of the choreography**
- **simple and low pom-pom ejection under 1 m,**
- **short exchange amongst the competitors (less than 2 m distance)**
- **waves, pictures/shapes, cascades.**

- **All other elements with the POM equipment are prohibited. Use of these elements is penalised by deleting – 5,0 points (for each element) by technical juror.**
- **Poms can not be put on the floor in any time**
- **Judges evaluate work with equipment as this because group can only use I. – II. Level:**
  low (7.00 – 8,5)
  average (8,5 – 9,5)
  high (9,5 – 10,00) score

Obligatory element for classic pom

CADETS

- ***2x times waves***
- ***2x times picture***
- ***1x low throw all members***

JUNIORS AND SENIORS

- ***3x times waves***
- ***3x times pictures***
- ***1x low throw all members***
- ***1x short exchange all members***

5.Music for competition choreography

- **Music must be in 2/4 or 4/4 beat. Music selection must be chosen so that it can be played by dance and brass bands and orchestras, but it can be slightly electronically modified. Inappropriate selection is penalized.**

6. Costumes, dresses for competitors

- **They must have all elements of traditional majorette costume (cap, suit or its imitation, boots). In both cases (suit or its imitation) it must contain shoulder straps and min. two military style brainding/ chain in chest area.**
- **For juniors and seniors are boots compulsory, for cadets boots are not compulsory.**
- **The costumes must give the impression of uniforms. Individual parts of the uniforms may be different.**
- **The costume may not be sleeveless and must cover, chest, waist, abdomen and back.**
- **All costumes must be identical, only captain shall be distinguished – The leader/captain must have different costume in some way. The judges have to see clearly who captain is (for ex. different colour skirt or uniform, some emblem on uniform etc.)**

8. PENALISATIONS

- **Captains uniform not distinguished - 0,30 point / *technical juror* /**
- **Missing boots JUNIORS, SENIORS - 1,00 point per group / *technical juror* /**
- **Missing captain – 2,00 point / technical juror/**
- **Unsuitable music style - 0,50 point / *technical juror* /**
- **Missing obligatory element – 0,40 point /*technical judge*/**
- **Element from III. and IV. level POM, gymnastic and acrobatic elements, lifting - 5,0 point (for each element) / *technical juror* /**
- **Other penalisations and beneficiations are identical with POM section/misstep, time, equipment fall…/**

COMPETITION SECTION MACE abb. MACE

1. General Information

a) Age category for MACE: juniors, seniors
- Juniors – age of 12 – 15 years
- Seniors – age of 16 years and more

b) The number of group - members and the limit for the older ones in the MACE category are as follows:
- 8 - 12 members, number of older ones allowed = 2
- 13 - 17 members, number of older ones allowed = 3
- 18 - 22 members, number of older ones allowed = 4
- 23 - 25 members, number of older ones allowed = 5
- it is allowed to include competitors older by one age category.

c) MACE can only be displayed in a stage choreography

d) Solo, Duo, Trio, Mini and Large Formation categories
- Solo MACE for Female participants
- Duo or Trio MACE for Female participants
- Mini formations 4 – 7 Female participants
- Large formations 8 – 25 Female participants

e) The same majorette can compete only once in each discipline (e.g. solo, duo-trio, mini with MACE equipment.)

f) Time Limitations:
- Solo; Duo; Trio and Mini Formations Display time: between 1:15 and 1:30 minutes (not including time for entrance and exit).
- Large Formations time limit: Between 2:30 and 3:00 minutes (excluding time for entrance and exit).

- Time of the stage choreography is measured without the time for the march-on and march-off times.
- Time measurement of the stage choreography commence at the start of the display music.

g) Choreography: no acrobatic elements allowed, marching in step is obligated in combination with dance forms.

2. Competition Area

a) Stage choreography:

- Solo, duo-trio, mini stage:12 x 12 metres
- Area from group formation: minimum 12x12 meters, 14x14 meters if the condition of sport hall allows it
- the protective zone is 2 metres along the side lines of all sides of the stage

b) The competition field must be marked with a clearly visible line.

c) All teams shall assemble in the check area before the appropriate time as stipulated in the programme.

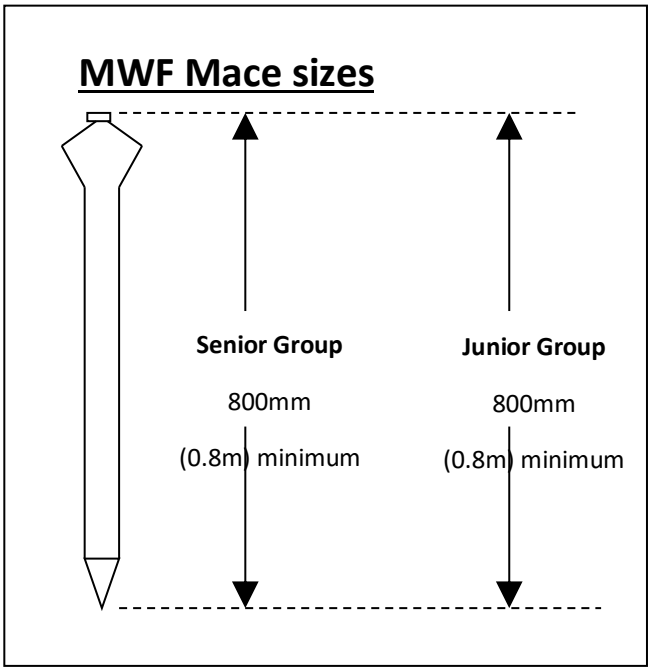
3. Equipment/Props

a) Mace Equipment/Prop to be used in this category

b) Mace (Equipment) sizes:

- Junior, Senior Category – minimum length of 80 cm

c) Diagram of the equipment (MACE) below:



4. Audio

- Music is not allowed for entering or leaving competition area.
- Pre-recorded audio is compulsory during the display (cd/memory stick).
- Proceed without music to stage when announced by announcer.
- Opening position before music starts.
- Stop in final position at the end of the music.
- Leaving (without music).

5. Stage Performance

a) Entering of stage

- Proceed without music to stage only after announced by announcer
- Penalisation for early entry.
- March-on has to be short, quick and simple
- When on the stage, starting position for performance to be formed. The starting position before the choreography itself is considered to be a greeting; it can be a salute, dance bow, bow of head, movement of arm, pose, etc.

b) Display or stage choreography

- Choreographic composition with MACE as prop or equipment.
- Music for performance must end simultaneously with the end of choreography, it must not
- continue, or be interrupted.
- The choreography has to correspond perfectly with the display music. A clash between the music of the display, the body and prop movements, and the shapes and sizes of the display is considered to be an imperfection of choreography.
- The competition choreography is terminated by the stopping of the music and the movement of the Team Members when taking up the final position.
- Final position may include a military salute, dance bow, bow of head, motion of arm or pose etc.

c) Inclusion of dancing and gymnastic elements:

- The composition may include components and themes of social or folklore dancing, if it corresponds with the theme of music.

- **Gymnastic elements (for example elements of equilibrium, suppleness, skips, jumps, pirouettes) may be included in the display/program, if they are performed without influencing the smooth display flow.**
- **If gymnastic elements are performed by only a few Team members in a group or solo formation, the other Team members must not be in a static or waiting position, but continue with body and prop movement.**
- **Lifting of competitors in MACE choreography is permitted only as an element of the final pose at the end of the display/program.**
- **Gymnastic elements are allowed in MACE section at the end choreography, for example, a split is allowed at the end, however**
- **Acrobatic elements are prohibited**

d) Time measurement

- **Time measurement starts, as soon as the Team members are in the start position with the start of the music for the display/program.**
- **Time measurement ends, as soon as the competitors take up their final position and music for competition display/program ends.**
- **Discrepancy between the end of music and termination of display/program is considered to be a choreography mistake.**

e) Leaving the stage

- **Leaving the stage must be without music. Leaving the display area with music is penalised.**
- **Leaving of the display area has to be short, quick and simple; it serves only for leaving the competition area it must not be a further choreography.**

6. Uniform

- **Headwear - some cap or type of cap is required (obligatory).**
- **Dress (no trousers allowed), can be sleeveless, but shoulders, chest, belly and back covered with costume.**
- **Boots are obligatory**
- **Acceptability of uniform to be checked in the check area.**
- **Transparent materials such as lace, skin nylon etc. without under layers is not allowed.**
- **Inappropriate costume will be penalised.**

- **A cap is defined as a clearly visible headpiece worn on the majorette's head that can be without doubt recognized as a cap or hat.**
- **It must be a separate and detachable item, not permanently attached (sewn, glued, or fixed) to the costume.**
- **The cap may include decorations or embellishments, but its base shape and structure must remain visible.**
- **Accessories, installations, or decorative elements alone are NOT considered a cap.**
- **FOR EXAMPLE:**

ACCEPTED AS A CAP:

- **Classic majorette cap (any variation)**
- **Cylinder / top hat / fedora / sun hat**
- **Cowboy hat**
- **Sombrero**
- **Asian hat (Chinese/Vietnamese hat)**
- **Baseball cap**
- **Winter cap / beanie**
- **Beret**
- **Chef hat**
- **Turban**
- **Scottish style hat**
- **Witch hat**
- **Pirate hat**
- **Crown (only with solid hat base)**
- **Pilot cap**
- **Stewardess cap**
- **Sailor cap**
- **Helmet**

- **NOT ACCEPTED AS A CAP:**
- **(Items that do not meet the definition or do not have a clear cap structure)**
  - **Headbands or tiaras**
  - **Bandanas**
  - **Hair accessories (clips, pins, decorative crowns, flowers, smaller imitations of hats etc.)**
  - **Scarves or fabric wraps**
  - **Fabric covers without a defined cap shape**
  - **Installations or constructions where it is unclear a cap exists underneath**

7. Hairstyle and make-up

- **Hairstyle and make-up must be appropriate to the age of competitors and character of the performance.**
- **Unified hairstyle and make-up contribute to the overall aesthetic impression.**

8. Adjudication/Judicial Criteria

a) Evaluation criteria

Criteria for evaluation of MACE are defined and the adjudicator has to evaluate and award the points for all the substantial attributes of the competition choreography that is being performed.

- **Essential for awarding the points is the composition of choreography and how it is performed.**
- **Awarding points for the display are based on mistakes and faults, but also on positive aspects that are observed.**
- **If there is any doubt, the decision is in favour of the competitors.**

b) Criteria of the A field Score sheet

Choreography and Composition

a) Variety and diversity

- **Selection and diversity of elements, patterns and shapes (circles, squares, rows, lines, diagonals etc.)**
- **Changes in shapes and patterns.**
- **Utilisation of dancing components.**
- **Synchronised execution of the body and prop movements, shapes and patterns by all Team members in the same way, or in different subgroups.**
- **Originality.**

b) Area utilisation

From a choreographic point of view, the display has to be composed so that the entire competition area is utilised. An adjudicator assesses the utilisation of:

- **Various directions (forwards, backwards, sideward's).**
- **Various trajectories (straight line, curved line, wavy line, spiral, broken line) moving patterns.**

c) Diversity in pace/speeds and sizes

Monotonous, unchanging pace/speeds of body and prop movement and formations/shapes represent choreographic imperfection. The Team members should change formations and shapes frequently. Adjudicators will assess the following:

- **Assessment of the display according to musical genres, the frequency and variety of body and prop movements.**
- **Music variety and speeds to enhance the choreography of formations and body and prop movements.**
- **Diversity of pace/speeds, e.g. changing of faster and slower music.**

d) Overall impression

The adjudicator assesses:

- **Suitability and effect of the music for the age category.**
- **Whether the structure of the stage choreography (coming – stopping – display – stopping - leaving) was observed.**
- **The teamwork and interaction among participants in performance and execution.**
- **The synchronised technical perfection and maturity of movement of Team members.**
- **The display/program as a whole has to be executed effortlessly (Difficulty and effort must not be obvious/visible).**
- **The display must be performed with pleasure and entertainment.**
- **Contact with spectators. Display to leave impression.**
- **Facial expressions to enhance the entertainment of the display without being forced or the use of theatrical expressions (mime, singing etc.).**
- **Impact and functionality of the uniform should be suitability for the category, character of the MACE and theme or selection of music.**
- **MACE teams are not allowed to wear trousers.**
- **Hairstyle and make-up should be suitability for category, equipment and discipline, and theme or selection of music.**

e) Basic mistakes in choreography

<u>Mistakes in the composition of display:</u>

- **Insufficient diversity and variety of the elements. No variety of shapes and speeds**

(Monotonous pace/speed).

- **Insufficient area utilisation (directions, routes).**
- **One-sided twirling or MACE work.**
- **Dancing or body movements lack diversity.**
- **Too many elements of floor exercise.**
- **Use of forbidden elements of floor exercise in MACE groups (pyramids not permitted).**
- **Trousers not permitted in MACE group.**
- **Decorations and backdrops not permitted. (No mascots, flags, boards, banners etc).**

Mistakes in musical selection:

- **Music that is not appropriate for the age group or discipline.**
- **Incongruous mixture of music, disharmonic sequence of musical elements.**
- **When the music stops unexpectedly in the middle of the musical sequence.**
- **Unplanned interruption or stop of music or when the music volume is gradually fading until complete silence is reached.**

Character of stage choreography is lost when:

- **Entering the stage when music is already playing (opening position is absent).**
- **Final pose position is absent. (The Team leaves the display area when the music is still playing without a final pose).**
- **Leaving the stage too slowly, or executing additional choreography when leaving the stage area.**

Mistakes in performance:

- **Unbalanced or inaccurate lines, rows, circles, diagonals.**
- **Part of the choreography is performed outside the competition area..**

f) Beneficiation for choreography performance

The adjudicator can award beneficiation points for the following criteria:

- **Original choreography, music and costume to enhance a theme with complimentary shapes and changes.**
- **Contact with the audience, leaves excellent overall impression.**

c) Criteria of B field Score sheet

- **Movement Technique**

The adjudicator takes the degree of difficulty (body and prop movements) of the display and the size of the group into account when rhythm, coordination and synchronisation are evaluated.

- **Body technique and step technique**

Body posture and rhythmic step represent principal features of aesthetic appeal of the majorette sport.

The following factors are evaluated:

- **Posture of body.**
- **Forward bent back, hanging shoulders and non-flexibility are considered to be errors.**
- **Posture and movements in execution of arms.**
- **Arm movement without rhythm, clenched fist, loose or limp arms during movement and turns, arm stretching forward above the level of shoulders are considered to be errors.**
- **Unnatural head posture without an effect is considered to be a mistake.**
- **Steps are executed to the rhythm of music. The non-compliance with rhythm (March on right foot) is considered to be an incorrect execution.**
- **Positions of feet to be parallel to one another, toes apart from each other or towards each other during marching are considered to be an incorrect execution.**
- **Various national schools (styles and interpretations) are respected for different knee raising, the height of raising the knee's or heel's is not decisive, knee raising has to be balanced on both sides, high raising of left leg and mere closing the right leg (limping) is incorrect, also uneven raising, accentuating of one foot.**
- **The execution of rhythm of dancing elements has to correspond to the element of the dance.**

- **Rhythmic co-ordination and synchrony**

The execution of the display by all competitors has to be in time with the music. All the body and prop/equipment movement must be in time and on the rhythm of the music to compliment the use of the music.

Rhythmic co-ordination of all Team members with the music represents a perfect harmony of motion and synchronised execution.

An Adjudicator will asses the following:

- **Expression of the music through movement.**
- **Precision, exactness and smoothness of shape/pattern changes and moving patterns.**
- **Precision and execution of movements during fast changing sequences of body and prop (equipment).**

- **Basic mistakes in movement technique**

Repeated and collective mistakes can be penalised after the performance is finished.

- **Mistakes in body technique and bad body posture**
- **Bad arm movement**
- **Bad head movement**
- **Bad step techniques**
- **Coordination and synchronization mistakes**
- **Out of rhythm step or arm movements**
- **Bad execution when performing a quick sequence of elements**
- **The team members do not stop a movement at the same time in the stop position.**
- **The body and prop/equipment movement and music do not finish at the same time.**

- **Beneficiation for movement technique**

An adjudicator can award beneficiation points for the following:

- **Perfect synchronisation of the Team members' movement.**
- **Graceful movement of Team Members during the performance.**

d) Criteria of the C field Score Sheet

Work with equipment/props

Work with the MACE prop/equipment defines the nature of majorette sport and its aesthetics. It is assessed by taking the age category into account.
Juniors and Seniors must perform different types of elements in order to achieve the highest mark for their MACE display.

MACE levels:

LEVEL 1

- **Dead MACE throw**
- **Sway**
- **Helicopter**
- **Hand spin withboth hands**
- **Block/stick work**

LEVEL 2

- **Tail throw above head at under 2 m**
- **Right/left hand head throw**
- **4 count spin throught fingers**
- **Rotation figure 8**
- **Rotations in different directions/speeds/right or left hand**
- **Throw with arm movements**

LEVEL 3

- **Rotation with both handsin front of the body, behind the head, above a head, next to the body**
- **Rotation with one hand rihht/left, in front of the body, behind the head, above a head, next to the body**
- **8 count or more spins through fingers continuosly**
- **Pancake**
- **Side throw using head/tail**
- **Back catch**
- **Single turn underneath throw**
- **Simple Swop throw between Team members**

LEVEL 4

- **Single turn back catch**

- **Swop throw between Team members with movement under the throw**
- **Over throw**
- **Down single underneath throw**
- **Bow underneath throw**
- **Continuous spins through fingers**
- **High throws more than 2 meters**
- **Pancake single**
- **Under the leg helicopter**
- **Wraps (shoulder wrap, leg wrap, waist wrap)**

LEVEL 5

- **Smooth rolls – uninterrupted movement combining at least 2 elements**
- **High throw (more than 2m) into continuous twirling movements**
- **Movements underneath high throws:**
  - **Down double**
  - **Triple**
  - **Down side triple**
  - **Four turn**
  - **Bow with added movement**
  - **Double catch into continues twirling element**
- **Pancake double**
- **Difficult catches under leg**

OBLIGATORY ELEMENTS In equipment MACE

For juniors

Small formations - solo, duo-trio, miniformations (4 – 7)

- **Min. 6 high throws IN TOTAL – all members (throw with turn or without turn)**

OUT OF WHICH:

- **Min. 1 high throw with spin – all members. Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **Min. 1 long toss over (exchange) – all members at the same time**
- **Using at least 7 different twirling elements from level I-IV, both left and right hands balanced**

- **Twirling elements must be used from continuous twirl, in combinations, throwing done from continuous twirl**

Big formations

- **Min. 8 high throws IN TOTAL – all members (throw with turn or without turn)**

OUT OF WHICH:

- **Min. 1 high throw with spin – all members. Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **Min. 2 long toss over (exchange) – 1x all members, 1 x minimum subgroup**
- **Using at least 7 different twirling elements from level I-IV, both left and right hands balanced**
- **Twirling elements must be used from continuous twirl, in combinations, throwing done from continuous twirl**

For seniors

Small formations - solo, duo-trio, miniformations (4 – 7)

- **Min. 6 high throws IN TOTAL – all members (throw with turn or without turn)**

OUT OF WHICH:

- **Min. 2 high throw with spin – all members. Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **Min. 1 long toss over (exchange) – all members at the same time**
- **Using at least 7 different twirling elements from level I-V, both left and right hands balanced -**
- **Twirling elements must be used from continuous twirl, in combinations, throwing done from continuous twirl**

Big formations

- **Min. 8 high throws IN TOTAL – all members (throw with turn or without turn)**

OUT OF WHICH:

- **Min. 2 high throw with spin – all members. Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**

- **Min. 2 long toss over (exchange) – 1x all members, 1 x minimum**
- **Using at least 7 different twirling elements from level I-V, both left and right hands balanced**
- **Twirling elements must be used from continuous twirl, in combinations, throwing done from continuous twirl**

If the compulsory elements are not executed - 0,40 point for each missing element is pulled off.

e) **Criteria within the D field Score Sheet**

Technical Penalisation:

a) Time limits

For every second over the time limit:0,05 point is deduced /technical juror/

- **In stage choreography of groups below 2:30, over 3:00.**
- **In stage choreography of solo-formations below 1:15, over 1:30.**

b) Penalised:

- **Every individual with a drop of the prop/equipment. – 0,05 point / technical juror /**
- **Disrupting the shape when retrieving fallen equipment (evaluated in section A – Choreography) equipment not retrieved until the end of performance, if it is not a case of a drop just before the finish of the performance.**
- **Using other equipment - points awarding juror - evaluated in the field "*A*"**

c) Not penalised:

- **Equipment/prop leaves the competition area.**
- **Overstepping the stage area when retrieving the equipment.**
- **When the equipment is handed over by another competitor or a non-competing person.**

d) Penalisation for incorrect use of the competition area

- **Competitors are not ready for competition after it has been announced by the**

speaker – 0,10 point /technical juror/

- **Entering the stage before the speaker's announcement – 0,20 point /technical juror/**
- **Music is not ready to play - 0,10 point /technical juror/**
- **Unauthorised means of communication between competitors – whistle, counting out loud, sing etc. – 0,10 point /technical juror/**
- **Unauthorised communication between leaders and competitors – giving instructions to competitors during performance - 1 point /technical juror/**
- **Unsuitable costumes for MACE section (ex. jumpsuite, gymnastice jersey, tricot) – 1,00 point per group /technical juror/**
- **Missing boots - 1,00 point per group /technical juror/**
- **Entering and leaving the competition area with music – 0,50 point /technical juror/**
- **Missing stop figure – 0,10 point /technical juror/**
- **Overstepping the line – 0,10 point per person /technical juror/**
- **Missing compulsory elements – 0,40 point for each missing element /technical juror/**
- **Performance is interrupted by competitor – disqualification /technical juror/**
- **Competitor´s balance – 0,10 point /technical juror/**
- **Competitor´s fall – 0,30 point /technical juror/**
- **Transcription of music is of low technical quality, bad mix – 0,10 point /technical juror/**
- **Costume break or fall of costume parts and inapropriate costume - 0.10 points per each part and person/ technical judge/**
- **Missing security by elevation – 0,30 point /technical juror/**
- **The equipment is not in contact with the competitor by the start and stop figure - 0,05 point /technical juror/**
- **Forbidden use of acrobatic elements and so called "roll over", unauthorised lifting and throwing of contestants in relevant age category, forbidden use of three levelled pyramids in all age categories, use of elevation during the choreography – 5 point /technical juror/**

COMPETITION SECTION DRUMMERS / DRUM MAJORETTES

The choreography on the podium is reserved for mini formations and groups of majorettes

- **The drum (possibly in a different configuration) for each of the majorettes**
- **Two drum sticks for each majorette**
- **It is allowed to have extra drumsticks to replace the originals in case they fall during a performance (they should be placed either in a special pouch that attaches to the belt or the boot of the majorettes)**
- **It is allowed to use additional props (for example a Drum-Major, flags, etc.) for the soloist. But additional props cannot be put on the podium during a performance.**
- **The drum should be in a suspended position during the performance. It is not allowed to place the drum on the podium and perform a dancing number without the drum.**
- **The entry and exit of the scene should be done without music and drum accompaniment.**
- **Before the beginning of the composition the participants have to stand in the 'stop figure' . After the composition, they have to stand in the 'stop position' as well.**
- **The participants are not allowed to be in a static position during the time of the performance. The participants have to move constantly and the same time perform on the drums.**
- **During the time of the performance there has to be a rhythmic drum pattern, twirling, dance combinations and marching.**
- **The ratio for the required elements during the execution of the performance:**
  - **A rhythmic pattern by the Drummers - 50%**
  - **Twirling 20%**
  - **Choreographic Composition 30%**
- **Musical Accompaniment - Any (It is possible for the group to perform without musical accompaniment. In this case, the music is drum rolls, performed by members of the group)**
- **The costumes and make up have to be corresponding to the nature and theme of the musical composition.**

Participants of the Championship:

Mini formations: 4-7 people (only girls)

Groups: 8-25 people

Boys are allowed to participate in the following proportions:

- **8 -12 people 1 boy,**
- **13-17 people 2 boys,**
- **18-22 people 3 boys,**
- **23-25 and more people 4 boys**

Age Categories:

- **Juniors - from 12 to 15**
- **Seniors 16 years and higher**

Age Restrictions:

In the juniors category it is allowed for up to 20% of the the participants to be from the higher age category. The age of the participants from the senior category should not be over one years older the maximum age of the junior category

Limit of the participation of seniors in the juniors category:

8-12 juniors = 2 seniors

13-17 juniors = 3 seniors

18-22 juniors = 4 seniors

22-25 juniors = 5 seniors

Disciplines in the championship:

Stage choreography:Size of the stage: 12x12 meters

A protective zone of 2 meters on all sides of the stage, along the whole perimeter of the the stage.

Performance time: 2.30-3.00 minutes (does not include the time for entry and exit)

WORK WITH EQUIPMENT- section of Drummers:

A) Twirling

Level 1:

- **The rotation the drumstick without throwing (separately with the right and left hand)**

Level 2:

- **Simple throws with the drumsticks (the vertical "candle" and horizontal "balance beam"**
- **Twirling the drumstick without throwing (separately with the right and left hand)**

Level 3:

- **Throwing the drumsticks with a rotation (*with right or left hand*)**
- **Rotation of drum sticks between two fingers on hands (*with right or left hand*)**

Level 4:

- **Playing on the neighbor's drums**
- **Throwing the drumsticks to each other in pairs,**
- **Throwing the drumsticks to each other to the side in a circle**

Level 5:

- **Throwing the drumsticks over their heads back to their partner**
- **Throwing of a stick one hand while other hand plays drums**
- **Twirling the stick between their fingers(4 fingers)**

OBLIGATORY ELEMENTS IN EQUIPMENT DRUM:

For Juniors (4 elements of twirling)

- **2 x simple throws of the drumsticks (*all members,*)**
- **1 x throw with twirling of the stick (*all members,*)**
- **1 x throwing of the stick to each other (*all members,*)**

At the same time, use 4 rhythmic drum patterns and 4 dance compositions

All components must be used in combinations

For seniors (6 elements of twirling):

- **2 x throwing the drumsticks with a rotation (*all members*)**
- **2 x throwing the drumsticks over their heads back to their partner(1 x *all members*, 1x *subgroup*)**
- **1 x throwing the drumsticks to each other to the side in a circle(*all members*)**
- **1 x throwing of a stick one hand while other hand plays drums(*all members)***

At the same time, use 6 rhythmic drum patterns and 7 dance compositions

All components must be used in combinations

The Jury's Ratings:

The maximum score is 10 points:

The Jury:

- **The Jury : 3 to 5 judges**
- **The system of the jury:**

Each member of the jury evaluates the performance by the following system:

A. Choreography and Composition

B. Movement Technique

C. Work with props

In the Jury there must be a drummer-musician present, who evaluates the execution of the rhythmic drum patterns. The ratings of this jury member are added to the average estimate of all the members of the jury.

The Jury's Ratings by level of difficulty (points):

Level 1 _____ 7.50

Level 2 _____ 8.00

Level 3 _____ 9.00

Level 4 _____ 9.40

Level 5 _____ 10.00

In case additional elements are performed (more than what is required), the jury will evaluate the complexity and synchronism of these elements, giving 0.5 points for every additional twirling and the music judge will give 0.3 points for every additional rhythmic pattern. The loss of a drumstick is estimated at -0.2 points. The drumstick can be picked up or be left on the podium (using the extra) if its presence on the podium is not dangerous for the performers.

COMPETITION SECTION TWIRLING (ACROBATIC) BATON

- 1 pieces of baton for one majorette
- No additional equipment (scarves, ribbons and etc.) allowed for the TWIRLING BATON competition formation
- During choreography, it is allowed to place the equipment on the floor

1. Other props

- Other props, such as mascot, flags, banners, tables with the indication of the competitors, city, state, sponsor, eventually other objects, are not part of the competition formation.
- They can only be placed in the space for the audience, but they may not interfere with the competition performances, or impede the vision of jurors. In this case, in the assessment of performed choreography a penalty will be applied.

2. Competitors

- Only Solo (1 member) – girl and man – juniors and seniors

3. Age categories

1) juniors – age 12 – 15 years
2) seniors – age 16 years and more

The month of birth is not decisive, only the age reached in the given calendar year.

4. Disciplines

4.1. Small formations

1. Solo woman
2. Solo man

Stage choreography:

- Area: 12x12 meters
- Protection zone: 2 metres along the border lines on all sides
- Time: between 1:15 and 1:30 min (without the time for arrival and exit).

Stage choreography ACROBATIC BATON

1. Competition choreography composition

1. Coming without music, always after moderator announcement
2. Stopping, opening position (stop figure)
3. Competition program
4. Stopping, end of music, final position (stop figure)
5. Leaving *(without music)*

2. Coming on stage

a) Arrival characteristics

- Competitor can come to the area of performance only after being announced by the presenter. If the competitors come earlier, penalization for premature arrival is given by technical juror (-0,20p)
- The coming is performed without musical (acoustic) accompaniment
- It has to be short, quick and simple; it serves only for taking up the starting position for performance
- It must not be another „small choreography "
- The coming is terminated by the stopping of competitor in the starting position, it has to be adequately differentiated from the competition choreography

- Taking up the starting position before the actual choreography is considered to be a greeting, it may be also military salute, dance bow, bow of head, movement of arm, etc.

c) Time measurement at the choreography start

- Time of the stage choreography is measured without the time for arrival
- The stage choreography time measurement is commenced at the moment the accompanying music begins.

3. Stage choreography performance (only solo)

a) Characteristics

- Solo include variations of dance steps (for example jazz dance, ballet, contemporary dance, stage dancing, stage dance, etc.)
- The characteristics of the solo must be related to acrobatic baton elements. The baton is allowed to lay on the ground without contact of the competitor. If choreography does not match the character of the discipline, disqualification may be involved.
- Music for performance must end simultaneously with the end of choreography, it must not continue, as an accompaniment for leaving
- The conclusion of choreography has to correspond perfectly with the conclusion of music
- Discrepancy between music and program conclusion is considered to be a choreography imperfection
- Competition choreography ends with the stopping of competitors and taking up the final position, it has to be clearly separated (*from the movement and music*) from the leaving
- Final position may include military salute, dance bow, bow of head, arm motion etc.

b)Inclusion of dancing and gymnastic elements

- Gymnastic and acrobatics elements are allowed.
- Backflip from the place is forbidden (penalisation)

c) Time measurement by the choreography end

- Time measurement ends, as soon as the competitor take up their final position and music for competition program ends

- **Discrepancy between the end of music and the end of program is considered to be a choreography mistake**

5. Music for competition formations

5.1. General conditions

- **All choreographies must be carried out with musical accompaniment**
- **Composition interpretation may be either orchestra or with accompaniment, so called sang compositions**
- **Music adequateness to the age category is rewarded in the overall impression section**
- **There may be used whole musical pieces or their parts**
- **In the case of musical mix, individual musical motifs (parts) must be from the musical and technical point joined correctly; incorrect connection realisation (*technically incorrect switch from one motif to another*) is a reason for point deleting (- 0,1 point)**

5.2. Acoustic media

- **Music is played from compact discs (CD), USB**

6. Costumes, competitors dresses, visage

6.1. General

- **Competitors costumes, their hair style and make-up and the overall visage should comply with the age category, music character and used equipment**
- **The example of a costume can be trousers, jacket, skirt, dress or tights**
- **The breast and bottom parts should be covered**
- **Colours and their combinations may be chosen by competitors**
- **In styles the juror may include aesthetical impact and suitability of costumes, hair styles or make-up for each age category and music.**
- **The group name and town or logo and sponsor name cannot be displayed on the costume in any way.**

6.2. Costumes in ACROBATIC BATON

- **The costume can be arbitrary, but it must be suitable for a given age category. The costume must not be vulgar and if the theme may be thematic.**

WORK WITH EQUIPMENT

Work with equipment defines the nature of majorette sport and its aesthetics. Competitors must show all kinds of elements, but elements from level 5 must prevail to get the highest mark. The baton must always be in contact with the competitor.

LEVELS- BATON

I. LEVEL

- **Dead baton.**
- **Dead stick release.**
- **Slide.**
- **Swing.**
- **Sway.**
- **Raising, lowering of baton.**
- **Invert**
- **Arm - round.**
- **Pretzel.**
- **Arm - holding, hand - holding, conducted arms**

II.LEVEL

- **Horizontal twirling.**
- **Vertical spin with one hand (eight)**
- **And all the variations of these free spins in both directions in the right and left hand.**
- **LOOP:**
  - **Right/left hand vertical twirl with wrist;**
  - **Right/left hand horizontal twirl with wrist.**
- **FIGURE 8:**
  - **Right/left hand vertical figure 8.**
  - **Right/left hand vertical adverse figure 8.**
  - **Right/left hand horizontal figure 8.**
  - **Right/left hand horizontal adverse figure 8.**
- **FLOURISH WHIP:**
  - **Right/left hand flourish whip.**

- **Right/left hand adverse flourish, adverse whip.**

III.LEVEL

Includes simple twirl such as:

- **Vertical twirling with both hands („SUN"), in all body positions (in front of the body, behind the head, above the head, next to the body…).**
- **Vertical twirling with a circle drawing in front of the body by one hand („STAR"). It can be simple, fast, with body turning, in all directions, ...**
- **Figures of low and simple baton throw with simple throw and baton catch (at one moment the baton is not in a contact with any part of the body).**
- **AERIALS (ejection):**
  - **Low ejection – under 2 m.**
  - **Baton rotation in the air is not requested.**
  - **Classic ejection:**
    - **From open hand – from horizontal or vertical position, with right or left.**
    - **Throw with the end – baton release from hand by the end (locking ball).**
- **Classic catch:**
  - **The capture from the lower part- capture of baton, palm turned upwards**
  - **The capture from the upper part – baton capture with the palm turned downwards.**

IV. LEVEL

- **TWIRLING between fingers vertically or horizontally, in front of the body, above the head.**
- **Simple rolls (360° orbit), simple combinations ROLLS and WRAPs (180° orbit),...**
- **Figures of high heavily flying baton with easy ejection and easy catch (for ex. Baton turn in the air with horizontal rotation.)**
- **Figures of low heavily flying baton with difficult ejection and catching (under the leg, behind the back).**
- **TWIRLING with fingers:**
  - **Right/left hand vertically with 4 fingers.**
  - **Right/left hand horizontal with 4 fingers.**
  - **Right/left hand vertically with 2 fingers.**
  - **Right/left hand horizontal with 2 fingers.**
  - **Right/left hand vertically with 8 fingers.**

- **WRAP (wrap around the shoulder, wrap around leg, wrap around waist, ...)180°.**
- **ROLLS, 360°.**

Individual elements:

- **Simple baton roll around some body part; for example around the hand, wrist, arm, elbow, neck, leg.**
- **Rolls around the hand forwards and backwards.**
- **Rolls around the elbow forwards and backwards.**
- **Rolls around the stretched arm.**

Simple combinations of rolls:

- **½ FISH (half fish) both directions.**
- **SNAKE – hand and elbow or elbow and hand – both ways.**

- **Figures :**

1. Figures of high and heavily flying baton with simple ejection and catching.

- **High ejection - above 2 m.**
- **Baton rotation in the air is requested.**

Classical ejection:

- **From open hand – horizontal or vertical position, with right or left hand.**
- **Toss by the end - baton release from hand by the end (locking ball).**

Classic catch:

- **The capture from the lower part- capture of baton, palm turned upwards**
- **The capture from the upper part – baton capture with the palm turned downwards.**

2. Figures with low and heavily flying baton with difficult ejection and catch.

Difficult ejection:

- **From under the arm.**
- **From under the leg.**
- **From behind the back.**

Difficult catch:

- **Behind the back – at the waist level behind the back.**
- **Under the leg – baton catching under the leg.**
- **Above the head – baton catching above the head.**
- **Side to side - with your left hand on the right side of the body at the level of the belt and vice versa.**
- **Under the arm – baton catching under the arm.**
- **Palm – rotation on the palm.**

V.LEVEL

Includes very difficult figures and rotations such as:

- **AERIALS with body movement.**

Body movement types during the ejection:

- **TRAVELLING – movement to another place during the (march, chasse).**
- **STATIONARY – on the spot („attention", arabesque).**
- **SPIN – body rotation on one leg with minimal orbit around 360° (multiple spin, disrupted spin, and spin in reverse direction). Define the height of the leg in SPIN: the tips of toes of the elevated leg has to be above the level of the ankle of the stable leg on the floor. Important is that the SPIN has to be performed fully, it means the circle has to be finidhes /360°/ and the finish position of the leg has to be the same as the start position.**

- **AERIALS with 3 elements (throw, spin, catch), 4 elements (ejection, spin, pose, catch) or with several elements (throw, 2x spin, pose, catch) .**
- **High AERIALS with difficult ejection and catching.**
- **High ejection above 2 m.**
- **Difficult ejection:**
    - **THUMB FLIP - baton turns around the thumb and leaves the hand (executed from the middle of the baton with vertical and horizontal position, with right and left hand).**
    - **BACKHAND FLIP – with the use of a wrist, baton release from the hand with backward direction, + turn in the air, catching with the palm turned downwards.**
    - **THUMB TOSS – throw with the help of THUMB FLIP, more than 2 turns in the air.**
    - **BACKHAND TOSS - throw with the help of BACKHAND FLIP, more than 2 turns in the air**

- **Difficult catching:**

- **BACK HAND CATCH – catching with the palm turned towards the opposite direction.**
- **BLIND CATCH – catching above the shoulder without looking at the baton.**
- **FLIP – constant hand help by constant baton rotation around the thumb.**

- **Twirling with 2 batons – execution of figures minimally on the III. level with constant baton twirling.**
- **Rolls combinations – connection of 2 or more elements (snake with open hand, elbow – hand – hand – elbow …).**
- **Smooth rolls –uninterrupted movement in the area, time and sequence, continuous repetition of the same roll (fish, 4 –elbow ...).**

For the work with BAT it is possible to award 10 points max. in a following way for elements that are mainly:

I. LEVEL – max. 7,50 points

II. LEVEL – max. 8,00 points

III. LEVEL – max. 9,00 points

IV. LEVEL – max. 9,40 points

V. LEVEL – max. 10,00 points

COMPULSORY ELEMENTS

For JUNIORS 4 elements:

- **Roll over back with baton high throw (high throw is above 2 meters)**
- **1x combination of 2 different elements (acrobatics or gymnastics) with baton high throw**
- **1x baton high throw with spin (360°) Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**

ACROBATIC elements without limits, throwing baton are allowed

GYMNASTICS elements without limits, throwing baton are allowed

LEVEL elements use from I. – V. levels. Twirling must be executed smoothly, in combinations and technically correct.

SPIN must be technically correct.

For SENIORS 6 elements:

- **Roll over back with baton high throw (high throw is above 2 meters)**
- **1x baton high throw with acrobatics elements**
- **1x combination of 2 different elements (acrobatics or gymnastics) with baton hight throw**
- **1x baton high throw with spin (360°) Only one turn of 360° is accepted as obligatory element of spin. Incorrectly performed spin and multiple spins will NOT be accepted as this compulsory element.**
- **1x baton high throw with double spin (without putting the foot or tip on the ground)**

ACROBATIC elements without limits, throwing are allowed

GYMNASTICS elements without limits, throwing are allowed

LEVEL elements use from I. – V. levels. Twirling must be executed smoothly, in combinations and technically correct.

SPIN must be technically correct

Penalisation for incorrect competition course

- **Competitor is not ready for competition after it has been announced by the moderator – 0,10 point/technical juror/**
- **Entering the stage before the speaker's announcement – 0,2 point /technical juror/**
- **Music is not ready - 0,10 point /technical juror/**
- **Transcription of music is of low technical quality, bad mix – 0,10 point /technical juror/**
- **Costume break or fall of costume parts and inapropriate costume - 0.10 points per each part and person/ technical judge/**
- **Performance is interrupted by competitor – disqualification /technical juror/**
- **Competitor´s balance – 0,10 point /technical juror/**
- **Competitor´s fall – 0,30 point /technical juror/**
- **Entering and leaving the competition area with music – 0,50 point /technical juror/**
- **Missing stop figure – 0,10 point /technical juror/**
- **Missing compulsory elements – 0,4 point for each missing element /technical juror**
- **Overstepping the line – 0,10 point per person /technical juror/**
- **Unauthorized communication between leaders and competitors – giving instructions to competitors during the performance - 1 point /technical juror/**
- **Catching the baton with both hands – 0,3 /technical juror/**

- **When the performance does not fulfil the character of the twirling baton discipline – disqualification**
- **Backflip from the place is forbidden - 5 point /technical juror/**

COMPETITION SECTION SMALL DRILL abb. SDRILL

1. General Information

a) Age category for Small Drill: juniors and seniors
- Juniors – age of 12 – 15 years
- Seniors – age of 16 years and more

b) The number of group- members and the limit for the older members (only by one year) in the Small Drill category are as follows:
- 8 - 12 members, number of older members allowed = 2
- 13 - 17 members, number of older members allowed = 3
- 18 - 22 members, number of older members allowed = 4
- 23 - 25 members, number of older members allowed = 5

c) Small Drill can only be displayed in stage choreography.

d) Only Large Formation categories:
- Large formations 10 – 35 Female participants.

e) Time Limitations:.
- Preperation Time (setup before march on): 1.5 minutes.
- Pre-display/March-on: 1.5 minutes. Timing starts from the start of the audio and will end when the audio ceases and all the team members have stopped moving.
- Display: between 3:00 and 5:00 minutes. Timing starts from the start of the audio, until the first member of the team leaves the competition area.
- Time of the stage choreography is measured without the time for the march-on and march-off times.
- Time measurement of the stage choreography commence at the start of the display music and stops at the end of the display music.

2. Competition Area

a) Stage choreography:
- Stage:14.5 x 26.5 metres
- The protective zone is 2 metres along the side lines of all sides of the stage

b) The competition field must be marked with a clearly visible line.

c) All teams shall assemble in the check area before the appropriate time as stipulated in the programme.

3. Equipment / Props

a) A team may only use the prescribed props, provided members of the team take these props into the competition area.

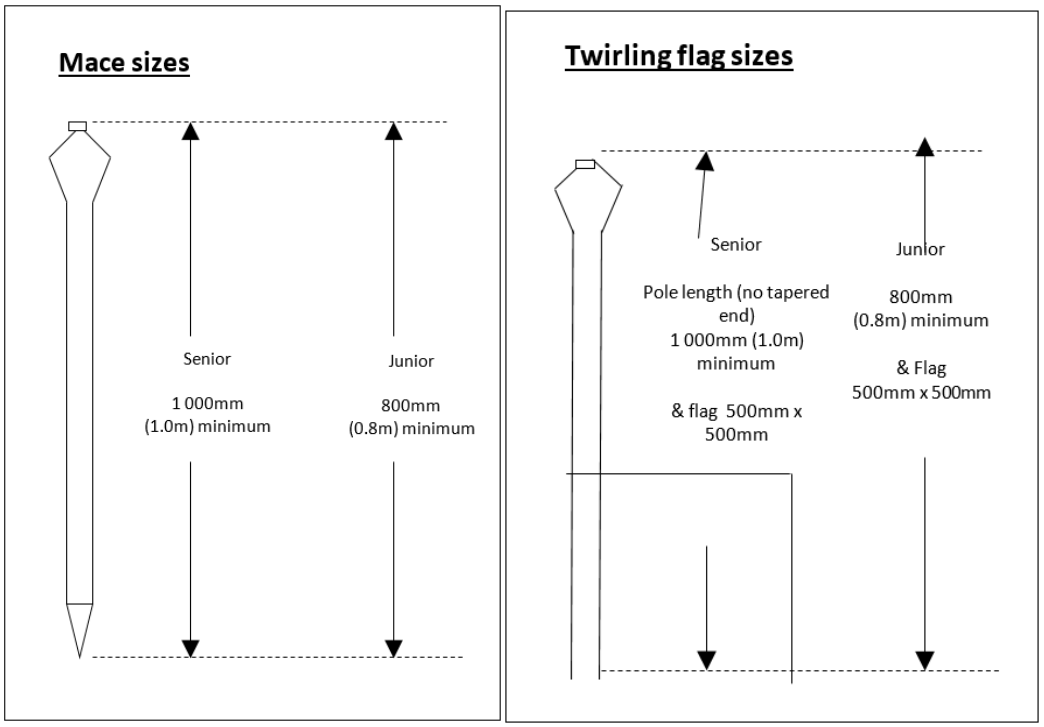
b) The leader and sub-leader may carry only a mace for the duration (majority) of the display time. They may not use any other prop during the display time.

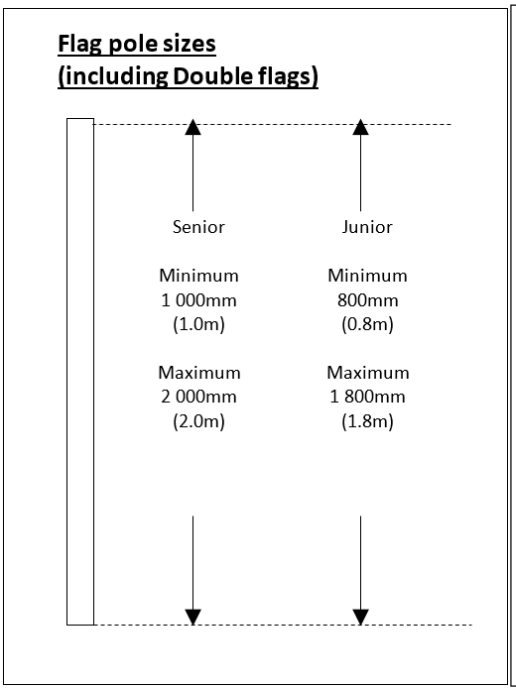
c) The Squad members may use four (4) times the number of props as there are squad members plus maces, e.g. If you have 30 team members, 9 sub-leaders and 1 leader, the total number of can be 80 plus 10 maces.

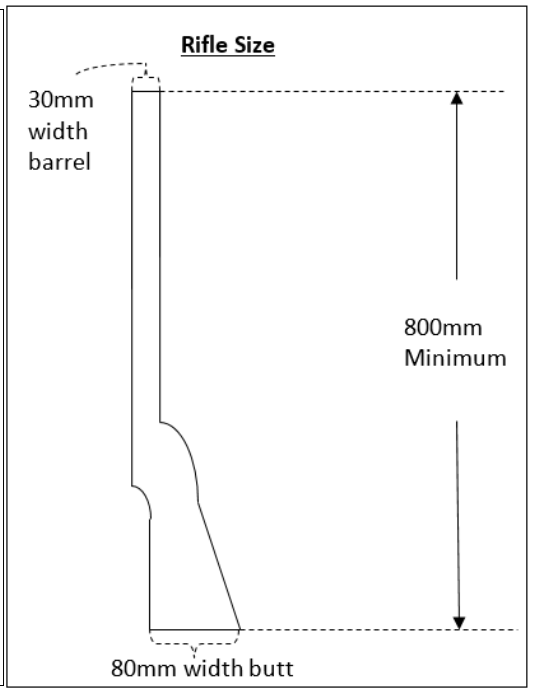
d) **Boxes may be used for transport and storage only and are not to be used to enhance the display (not included in total number of props).**

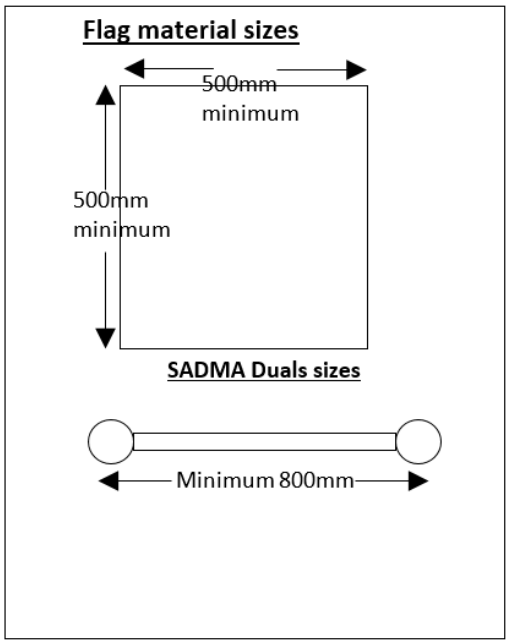
e) **Props allowed in a Small Drill team:**
- **You must use at least 1 traditional prop (excluding maces) during the display in Small drill.**
- **Maces for sub-leaders and leader (only 1 mace in their hands at a time, this may be placed on the ground but must be carried for the majority of the display)**
- **Doubles or duals – double headed mace**
- **Single flags**
- **Double flags (counts as 1 prop)**
- **Twirling flags**
- **Rifles**

f) **Diagram of the equipment/props below:**









4. Audio

a) **Music is not allowed for preperation time.**

b) **Music is compulsory for the pre-display/march-on sequence in which the team marches from the waiting area into the competition area. The timing starts from "Team ready".**

c) **Music is compulsory for the displaty. The annpouncewr will say: "XYZ (team name) when you hear the music you are in competition" and the music will start, timing starts from the start of the audio.**

5. Stage Performance

a) Entering of stage

- **Proceed without music to the ouside the stage only after announced by announcer.**

b) Pre-dispplay/March-on

- Announcer will announce: „Team ready“, the pre-display/march-on music will play and the team will march onto the feild.

c) Display or stage choreography

- Music for performance must continue for the march off.
- The choreography has to correspond perfectly with the display music. A clash between the music of the display, the body and prop movements, and the shapes and sizes of the display is considered to be an imperfection of choreography.

d) Inclusion of dancing and gymnastic elements:

- The composition may include components and themes of social or folklore dancing, if it corresponds with the theme of music.
- Gymnastic elements (for example elements of equilibrium, suppleness, skips, jumps, pirouettes) may be included in the display/program, if they are performed without influencing the smooth display flow.
- If gymnastic elements are performed by only a few Team members, the other Team members must not be in a static or waiting position, but continue with body and prop movement.
- Lifting of competitors in Small Drillchoreography is not permitted.
- Gymnastic elements are allowed in Small Drill choreography, for example, a split is allowed however*Acrobatic elements are prohibited!*

e) Time measurement

- The pre-display/march-on timing starts from “Team ready”. The time measurement for pre-display/march-on ends when music ends
- The display timing starts from “XYZ (team name) when you hear the music you are in competition” and the music will start, timing starts from the start of the audio. The time measurement for display minimum time will be when the fist team member steps over the line. The time measurement for display maximum time will be when last team member steps over the line.
- Discrepancy between the end of music and termination of display/program is considered to be a choreography mistake.

6. Uniform

a) Headwear - garrison cap-imitation, busby or head gear is required (obligatory).

b) Dress (no trousers allowed)or jacket must have long sleeves (can be transparent), but chest-, belly- and back covered with costume.

c) Boots (Obligatory for Juniors and Seniors).

d) Transparent materials such as lace, skin nylon etc. without under layers is not allowed.
e) Inappropriate costume will be penalised.

7. Hairstyle and make-up

a) Hairstyle and make-up must be appropriate to the age of competitors and character of the performance.
b) Unified hairstyle and make-up contribute to the overall aesthetic impression.

8. Adjudication/Judicial Criteria

The following Score Sheets are used:

a) Performance Technique – judgeing entire team
b) Artistic Impression – judging entire team
c) Leader Performance – judging only the leader
d) Group Performance – judging only the sub-leaders
e) Group Performance – judging only the squad

a) Performance Technique

a) MARCHING IN STEP WITH EACH OTHER AND / OR THE AUDIO (25 %)

Definition: Girls should marching in step with each other and the rhythm of the audio. In most instances the whole team will march with their left foot hitting the ground with the accented beat. There are many instances when the audio does not have accented beats or during syncopation. There are also instances when girls march using half beats, irregular beats, slow march or double time. At times like this, the team must be in step with each other and the movement should pick up the rhythm of the audio.

- All members of sub groups are on the same foot, i.e. left foot on the ground, right foot off the ground, or visa versa.
- One sub group could be doing a slow march and another sub group a quick march to the same piece of audio but each member in the sub group must be on the same foot.
- Normally the left foot strikes the ground on the strong beat of the audio.

- **If there is no strong beat to the audio then the team must be in step with each other and the movement must follow the rhythm of the audio.**

b) SPACING (20%)

Definition: Spacing between individuals and / or groups should be consistent.

- **The consistency of the gaps between individual team members and the rows formed by team members.**
- **If a section of a sub group creates a formation on one side of the demarcated area and another section of the sub group forms the same formation on the other side of the demarcated are the gap from either the centre line or the side of the field should be the same for both sections.**
- **Spacing could vary between different sub groups, i.e. flags could be 1 meter apart, twirling flags could be 3 meters apart and subbies could be 2 meters apart, if this is so then the spacing between each member of each group should be the same.**
- **The side of the field and or centre line can be used to determine the accuracy of spacing.**
- **Good spacing is obvious, poor spacing will make it difficult for the judge to determine how far apart each team member, row or sub group should be.**
- **A formation that is off centre (not intentionally) should be marked down**
- **If someone is missing and a gap is left spacing is affected**
- **Props intentionally placed on the ground do not form part of the display and therefore cannot be judged however when girls go to pick up props and spacing goes out can be marked down.**

IMPORTANT

- **When props are dropped all of the above could be affected to a degree, therefore cognisance must be taken of the prop drops.**
- **A leader is an important member of the team and must be judged the same way, i.e. if the leader is out of step with the rest of the team regularly, it must be taken into account. If the leaders spacing and dressing forms part of the formations, she should be judged the same way as that of the rest of the team.**
- **The judge must look at what is intended by the trainer, what they are making obvious to the judge.**

c) DRESSING (20%)

Definition: Straightness and orientation of lines and formations

- **Dressing is looked at from three different aspects – horizontally, vertically and diagonally in relation to the four sides of the demarcated area.**
- **In line with each other in relation to the demarcated area**
- **Check the distance of each member in a line from the centre line or from the edge of the field.**
- **Formations should be straight, i.e. a square is formed, are all four sides straight, check distances by using either the centre line or the bunting as your marker or whichever you find easier. The lines should be parallel to the bunting (unless the intent is otherwise)**

d) PROJECTION AND ESPRIT DE CORPS (35%)

The presence team creates on a field.

Definition: all on an equal contribution from each individual must produce the unified personality of the squad/ sub-leaders. No individual should try to project her personality more forcibly than the rest of the squad/ sub leaders and so detract from their projection. AS A TEAM.

- **Presentation**

  Is the vibe and mood consistent amongst the squad/ sub leaders? (ie. Emotional response (sincere) from members)
- **Audio Interpretation**

  Detailed audio interpretation is judged on Artistic impression; in this category you judge how audio affects presentation.
- **Facial Expressions**

  Are there forced smiles, theatrical gestures etc. being used?
- **Poise/ Posture**

  How you carry yourself

  Is there a positive attitude amongst the members of the squad / sub leaders?
- **Confidence**

  Are all the members of the squad / sub leaders confident in what they are doing? (ie. Not looking to see what they should be doing)

  Do the movements flow with confidence? No hesitation or anticipation of the movement.
- **Projection**

  Is the projection the same throughout the squad / sub leaders?

Is there over projection be certain member of the squad / sub leaders?

- **Leaves an impression**

  Did the display by the squad / sub leaders capture your attention throughout or were you bored?

- **Grace and Finese**

  The ease and refinement of the movements which relates to the entire performance of the squad / sub leaders.

- **Eye contact**

  Is there eye contact with the audience by the members of the squad / sub leaders.

b) ARTISTIC IMPRESSION

a) FORMATIONS (30%)

Definition: This involves the exhibition of a number of different types of formations and variety is increased by:

- **Using different shapes (square, diamond, triangle, circle, etc. ie. A shape is any configuration of girls on the field) - composition**
- **Using different sized formations. (small, medium, large, etc.)**
- **Using the same shape but different sizes.**
- **Using different mobility – this is mobility of the formation while in the shape etc. not just the movement between formations. – is there movement**
- **Using different types of formations ie. Multiple vs singular.**
- **Using different elevations, (standing, kneeling on toes, floorwork, variation of size or combination of the list)**
- **Are the same formations repeated?**
- **Using different directions (forward, backward, sideways, diagonals, revolving – this does not need to involve movement of formations.)**
- **In order for the team to create the formations various methods can be used.**
- **CLARITY**

Is the intention of the formation clear?

Is the formation recognisable? (i.e is it obvious that it is a triangle, square etc.)

- **FLOW**

Is there a logical flow between various stages to complete the display? I.e. not just stop, start.

- **USE OF COLOUR COMBINATION**

How different sub groups uniforms and prop colours are used to enhance the display.

b) AUDIO (30%)

I. AUDIO VARIETY

Definition: This category is judged on the basis on what can be heard and not what is seen. The audio of the display needs to consist of a diverse spectrum of the criteria below in order to effectively perform to this category. It must be noted that judging this criteria is NOT based on personal preference but a summation of the criteria before you. This category therefore involves the different moods and tempos of audio used in the display. Beginning, middle and end.

- **Appeals to different people – styles**
  - **This is to highlight if different audio is being used in a sequenced repertoire in order to appeal to different people for example a display that features a bigger variety of audio (techno, jazz, folk, classical) will be executing this criteria more effectively.**
  - **NB, a tip when judging in never to write down the type of audio is being played but rather to tick changes thereof.**
- **Tempo's/ Speed**
  - **Definition: the degree of speed or pace of which music is played.**
  - **Therefore this point refers to the different type's of speed's of audio (and the changes thereof) used in a display (slow, medium, fast)**
  - **Tempo = the speed at which a piece of music is recorded. There may be different speeds in the same tempo music.**
- **Beat**
  - **Definition: mark's the time of music highlighting pulsating rhythm's or accent of music ie. The strongly marked rhythm of the music.**
  - **This criteria then refers to the changes of and variety of beat's used in a display whether there is single, regular or double beats as well as whether the beat's speed varies too.**
  - **Beat = the unit to measure the rhythmic pulse of the music. Example: 3 beats to a bar 1 2 3 1 2 3 1 2 3 or 1 2 3 4 1 2 3 4**
  - **Regular beat = able to count in sets of 4 or 8. Example: 1 2 3 4 1 2 3 4 (left on the strong beat (uneven numbers) and right on even numbers**

- ❖ **Irregular beats = count in uneven sets. Example: 1 2 3 4 1 2 3 1 2 3 4 1 2 3**
- ❖ **A waltz beat is also irregular : 1 2 3 1 2 3 1 2 3 1 2 3 or L R L R L R L R L R L R**
- ❖ **Double beat = marching fast to slow music**
- ❖ **Half beat = marching slow to fast music**

- **Rhythm**
  - ❖ **Definition : The structure of music which consists of the duration of notes within a sequence culminating from variables such as beat and tempo.**
  - ❖ **It is therefore judged as the variety of rhythm used and changes thereof.**
  - ❖ **Rhythm = timing, accents and grouping of notes**
- **High's and Lows**
  - ❖ **Does the display use a variety of high and low points (crescendo's and decrescendo's)**
- **Emotion**
  - ❖ **Does the emotion of the audio change several times during the display?**
  - ❖ **Emotion is seen as "The moving of feelings" and can be created for example by highs and lows of classical music, the rhythmic pulses of an African drum or the ringing of a church bell to usher in a Gregorian piece of music.**
- **Atmosphere**
  - ❖ **Does the atmosphere created by the audio change during the display.**
  - ❖ **An atmosphere is created by an emotion or feeling such as happy, sad, funny etc. and it must be noted that people respond differently to audio. An example is the use of Latin American carnival music to create an atmosphere of excitement and energy.**
- **Speed – fast/ slow**
  - ❖ **Does the audio change speed during the display?**

II. AUDIO INTERPRETATION

Definition: This category is judged on what is being done with the body and props to the audio meaning that the audio needs to be effectively reinforced by an individual or group movement or formation. Making the music your own.

- **Highs & Lows**
  - ❖ **Are the highs and lows of the audio demonstrated by the movements performed or the formations presented?**

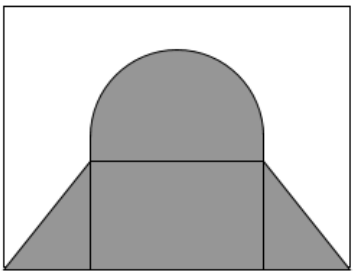
- ❖ **Examples of the above are**
  - ➢ **Slow march struts to audio like Armageddon – large below waist sizes to reinforce speeds of audio**
  - ➢ **A ripple of body and prop executed together with a spiralling part within an audio sequence.**
  - ➢ **Maces being thrown on an explosive piece of audio.**

- **Reinforcement**
  - ❖ **Are the body and or other moments and formations reinforcing/ highlighting the audio by for example using small moves in passive audio, large and vigorous moves in fast, explosive audio and graceful moves in graceful audio. Formations and body moves are reinforced by variable such as speed, sizes and shapes as well as the lack of movements.**
  - ❖ **IMPORTANT: The rhythm of the audio needs to be adhered to.**
- **Response**
  - ❖ **The movements working together with the audio reinforce this. Response to change needs to be married together with the change in audio variables. It is therefore important for teams to be performing to audio that is specific to their display for a bad response is performing a display that can be done to any type of audio.**
- **Graceful and explosive**
  - ❖ **Are graceful body moves being interpretative of graceful audio and likewise is explosive audio being highlighted by formations and body moves.**
- **Makes an impression**
  - ❖ **Is that what is being performed have and leave an impression on you together with the audio that is being played. Generally, movements and formations must work together with the audio unless a specific contrast between audio and movement has been created.**
- **Is the movement working together with the audio?**
- **Is it obvious to see that the team is using their own audio, or are they just carrying on? Ie. Is the audio specific to the display or could the display be done to any audio?**
- **Are the formations being interpreted**
- **Facial expressions – themes, if chosen, should be carried off properly.**

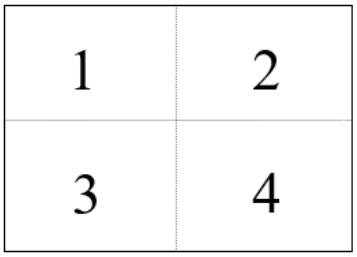
c) EFFECTIVE USE OF AREA TO ENHANCE THE DISPLAY (20%)

Definition: The ways in which a team uses the various parts of the demarcated area to enhance the display. USE NOT OCCUPY

- **Is the leader using all four quadrants of the demarcated area during the display? This should be done in the creation of the formations and not just for the sake of occupying area.**
- **Are the whole team or sub groups using the demarcated area at different stages of the display?**
- **Lop-sided - Is the display not balanced on either side of the centre line? This has nothing to do with P&T; you are looking to see if a team spends a long time in a specific quadrant in the overall picture.**
- **Are the teams performing to all sides of the demarcated area?**
- **Are teams static? I.e. do they stand still for long periods?**
- **Are teams using the outer extremities of the demarcated area?**
- **Effective "emptying of the area"**
- **80% of attention of the audience is in this section of the field and therefore 80% of the time should be spent in this area but because of the leader most trainers leave the area empty and thereby loose the effectiveness of the area.**



- **Using the different quadrants**
- **All groups should try and use the different quadrants i.e. Flags not only in 1 & 2 but leader does not need to walk to every side of the field just to occupy the area.**



d) MANNER OF PRESENTATION (20%)

- **The overall impact the display had on the audience. (remember you are the audience)**
- **The overall wow factor**
- **The overall impression the display left.**
- **Was the display dynamic?**
- **How does the display feel?**
- **Was the display unpredictable?**

c) GROUP PERFORMANCE

a) INTEGRATION (20%)

Definition: The ability of the leader, squad and sub leader groups to integrate.

- **Do they effectively use unified movements as a unified team moving and stationary?**
- **Do they do this just when stationary or when they move as well.**
- **Sub groups should have their own unique movements but should look like they all belong to same team.**
- **Do sub-groups integrate within formations?**
- **Are the above waist arm and prop movements of the sub groups similar or contrasting?**
- **Are the below waist movements of the sub groups similar or contrasting?**
- **Are formations integrated**
- **Do girls change their "partners" throughout the display and not stay in the same suitcase – individual integration.**

b) VARIETY OF BODY & PROP MOVEMENTS (40%)

- **When looking at variety remember to take into account the ability of the team to perform the movements - Attempted vs Achieved – whole team is to achieve the movement.**
- **Needs to pay more attention to use of props to create a balanced display in Small & Large Drill. Whilst level of skill is not judged, adjudicators must be aware that the use of excessive non prop movements minimise the error rate thereby compromising the teams that have a well balanced display of prop and non prop movements.**
- **Definition: Are different things of the following 6 elements being used:**
  - **Planes (sides, front, inclined, back)**
  - **Sizes (small, medium, large)**

- ❖ **Speeds (slow, medium, fast)**
- ❖ **Direction – forwards, backwards, sideways, diagonally, up and down, clockwise and anti-clockwise – direction facing**
- ❖ **Elevation or levels**
- ❖ **Ambidextrous - Are both hands using the prop within movements**

- **Included in the above elements are details such as :**
  - ❖ **BODY**
    - ➢ **Different arms and hands**
    - ➢ **Different legs and feet**
    - ➢ **Are different levels used in marching steps, halts etc.**
    - ➢ **Are different turns being used (i.e. left, right, about etc.)**
    - ➢ **Are different types of halts being used? (normal, back, sideways etc.)**
    - ➢ **Kneels in throws – different kneeling positions**
    - ➢ **Slow march**
    - ➢ **Quick march**
    - ➢ **Repetition - Are movements repetitive? (Look for favourite movements being consistently repeated)**
  - ❖ **PROPS**
    - ➢ **Spins (through fingers)**
      - ▪ **Directions**
      - ▪ **Speeds**
      - ▪ **Sizes**
    - ➢ **Throws**
      - ▪ **Direction**
      - ▪ **Throw positions**
      - ▪ **Throws in different planes**
      - ▪ **Different heights**
      - ▪ **Different types of throws – from head, from tail, from middle etc.**
    - ➢ **Twirls (using both hands or wrists)**
      - ▪ **Speeds & sizes**
    - ➢ **Heights**
    - ➢ **Single & multiple turn-a-round's**
      - ▪ **Is there more being done with the throw rather than just turning e.g. Arm movements, kneeling during throw etc.**

- Are different body movement added in? Different direction, different levels and planes, different heights, different throws.
- Please note that if two leaders, or sub leader groups do exactly the same body movement, but the one did more turns, then the one with more turns did more.

➢ Vertical movements
➢ Horizontal movements
➢ Styles of catching (front, back, side, tips, top, middle, one hand, two hands, etc.)
➢ Repetition - Are movements repetitive? (Look for favourite movements being consistently repeated)

- NB: Remember it is what is being done and not how it is being done.
- NB: Combination of movements above and below the waist; both moving and stationary will increase the variety.

c) SYNCHRONISATION AND EXACTNESS (40%)

I. SYNCHRONISATION AND EXACTNESS OF BODY MOVEMENTS

Definition: The execution of all body movements above and below the waist should be the same.

- The levels (vertical changing positions e.g. In front of face, above head), angles, positions and timing of all body movements are assessed.
- There is a difference between levels, angles and positions
- All movements above the waist (head, arms, hands and torso are the same)
- All movements below the waist (feet and legs are the same)
- N.B sub groups could do different movements to each other.
- Unison
  - ❖ Are the movements done at the same time? (or are some members slower than others?)
  - ❖ Are postures the same? (i.e. look relaxed, shoulders straight, back the same)
- Precision
  - ❖ Are halts made at the same time?
  - ❖ Are positions held the same way?
  - ❖ In marching backwards and forwards, do team members maintain accuracy of steps? (Direction, length of stride etc.)

- ❖ **In moving sideways, do team member's maintain accuracy of steps? (Direction, length of stride etc.) with exception of wheels**
- ❖ **Do all movements look natural and not forced?**

- **Feet**
  - ❖ **Are team members taking the same size step? (except in a "wheel" or similar type of movements)**
  - ❖ **Are all feet together when standing at attention and positioned the same?**
  - ❖ **Are all feet the same distance apart when standing at ease, and are toes all pointing the same way?**
  - ❖ **Are feet all pointing in the same direction?**
  - ❖ **When kneeling are all feet in the same position?**
- **Arms**
  - ❖ **Are the angles and directions of the arms the same?**
  - ❖ **Are the arms swinging the same? (Level, angle, ie. At the elbow or straight arm)**
  - ❖ **Are arms the same when saluting? (Position, angle and level)**
  - ❖ **Do arms come down the same way after saluting? (at an angle or straight down etc.)**
  - ❖ **Are arms within sub groups in the same position when standing at ease?**
- **Pivots**
  - ❖ **Are turns all done at the same time, the same way and in the same direction?**
- **Legs**
  - ❖ **Are knee heights and leg angles the same?**
  - ❖ **In kneeling or half kneeling positions are distances and angles the same? (knees, insteps etc)**
  - ❖ **Are knee turns done the same?**

- **Kick**
  - ❖ **When doing a kick movement are all the heights of the kick the same within the sub group.**
- **Hands**

- ❖ **Are the levels, angles and gestures of the hands the same?**
- ❖ **Are the hands held the same way when saluting? (position, angle and level)**
- ❖ **Do the hands come down the same way after saluting?**
- ❖ **Are hands within the sub group at the same angle when at attention or at ease? (flat on side, closed fist or pointing fist down etc)**
- ❖ **Are hands, when in a movement all the same? (hand closed, spread fingers etc)**

- **Heads**
  - ❖ **Is the angle of the head the same way when forward, backward, sideways or still?**
  - ❖ **Was the head movement done at the same time?**
  - ❖ **Do all sub group members heads turn at the same point? (i.e. 90 degree turns etc)**
- **Free hands**
  - ❖ **When the hands are free of a prop are they all the same within a sub group? (position, angle, level etc.) This includes when the prop is in the air.**
- **Completion**
  - ❖ **Are all movements done with ease?**
  - ❖ **Are all movements complete?**
  - ❖ **Are all movements not rushed? (as thought there was not enough time to finish the movement)**
  - ❖ **Do all members of sub groups maintain their balance when doing movements?**
  - ❖ **Do all movements look correct?**
  - ❖ **Do all movements have a beginning and an end?**

II. SYNCHRONISATION AND EXACTNESS OF PROP MOVEMENTS

Definition: The execution of all prop movements should be the same.

- **Throw heights**
  - ❖ **Are the heights of the props the same when thrown?**
- **Stopping timing**
  - ❖ **Are all props within sub groups stopped at the same time?**
- **Catch positions**
  - ❖ **Are all props within sub groups caught in the same position?**

- **Throw positions**
  - ❖ **Are all props within the sub groups thrown the same way?**
  - ❖ **Are all props when thrown, spinning at the same speed i.e. Same rotations.**
- **General timing**
  - ❖ **Are the angles and levels of the props within sub groups the same?**
  - ❖ **Are the props within sub groups handled in the same way?**
  - ❖ **Do team members anticipate the movement before the audio?**
- **Holding positions**
  - ❖ **Are all props within sub groups held the same way? Closed fist, left hand on top of right etc.**
  - ❖ **Are the levels/ angles of props within sub groups when held the same?**
- **Spin timing (spin = through the fingers)**
  - ❖ **Are props within the sub groups being spun at the same speed and in the same direction?**
  - ❖ **Are the spins stopping at the same time?**
- **Twirls (using both hands or wrists)**
- **Are the props within the sub groups being twirled at the same time? Speed, direction, height etc.**
- **Completion**
  - ❖ **Are prop movements done with ease?**
  - ❖ **Are all prop movements complete?**
  - ❖ **Are all prop movements not rushed?**
  - ❖ **Do all prop movements look correct?**
  - ❖ **Do all prop movements have a beginning and an end?**
  - ❖ **Is there an absence of sidestepping, staggering, stretching etc. in catching/ handling a prop?**
- **IMPORTANT 1: When props are dropped all the above could be affected to a degree, therefore cognisance must be taken of the prop drops.**
- **IMPORTANT 2: If a prop breaks during the display or a member of a sub group does not have a prop (when the other members have a prop) then the synchronisation and exactness of prop movements could be affected. If the member mimes the prop movement successfully, then she will be judged normally. However, if her miming is not accurate then the synchronisation**

and exactness of prop movements will be affected negatively. The synchronisation and exactness of body movements could also be affected negatively.

- **IMPORTANT 3: should there be a minimal amount of movements this should not always be seen as good timing.**
- **IMPORTANT 4: Ripples should be obviously synchronised. The speed of ripples should be consistent**

d) LEADER PERFORMANCE

a) INTEGRATION (20%)

Definition: The ability of the leader, squad and sub leader groups to integrate.

- **Do they effectively use unified movements as a unified team moving and stationary?**
- **Do they do this just when stationary or when they move as well.**
- **Sub groups should have their own unique movements but should look like they all belong to same team.**
- **Do sub-groups integrate within formations?**
- **Are the above waist arm and prop movements of the sub groups similar or contrasting?**
- **Are the below waist movements of the sub groups similar or contrasting?**
- **Are formations integrated**
- **Do girls change their "partners" throughout the display and not stay in the same suitcase – individual integration.**

b) VARIETY OF BODY & PROP MOVEMENTS (40%)

- **When looking at variety remember to take into account the ability of the team to perform the movements - Attempted vs Achieved – whole team is to achieve the movement.**
- **Needs to pay more attention to use of props to create a balanced display in Small & Large Drill. Whilst level of skill is not judged, adjudicators must be aware that the use of excessive non prop movements minimise the error rate thereby compromising the teams that have a well balanced display of prop and non prop movements.**
- **Definition: Are different things of the following 6 elements being used:**
  - **Planes (sides, front, inclined, back)**
  - **Sizes (small, medium, large)**
  - **Speeds (slow, medium, fast)**

- ❖ **Direction – forwards, backwards, sideways, diagonally, up and down, clockwise and anti-clockwise – direction facing**
- ❖ **Elevation or levels**
- ❖ **Ambidextrous - Are both hands using the prop within movements**

- **Included in the above elements are details such as :**
  - ❖ **BODY**
    - ➢ **Different arms and hands**
    - ➢ **Different legs and feet**
    - ➢ **Are different levels used in marching steps, halts etc.**
    - ➢ **Are different turns being used (i.e. left, right, about etc.)**
    - ➢ **Are different types of halts being used? (normal, back, sideways etc.)**
    - ➢ **Kneels in throws – different kneeling positions**
    - ➢ **Slow march**
    - ➢ **Quick march**
    - ➢ **Repetition - Are movements repetitive? (Look for favourite movements being consistently repeated)**
  - ❖ **PROPS**
    - ➢ **Spins (through fingers)**
      - ▪ **Directions**
      - ▪ **Speeds**
      - ▪ **Sizes**
    - ➢ **Throws**
      - ▪ **Direction**
      - ▪ **Throw positions**
      - ▪ **Throws in different planes**
      - ▪ **Different heights**
      - ▪ **Different types of throws – from head, from tail, from middle etc.**
    - ➢ **Twirls (using both hands or wrists)**
      - ▪ **Speeds & sizes**
    - ➢ **Heights**
    - ➢ **Single & multiple turn-a-round's**
      - ▪ **Is there more being done with the throw rather than just turning e.g. Arm movements, kneeling during throw etc.**
      - ▪ **Are different body movement added in? Different direction, different levels and planes, different heights, different throws.**

- **Please note that if two leaders, or sub leader groups do exactly the same body movement, but the one did more turns, then the one with more turns did more.**

➢ **Vertical movements**

➢ **Horizontal movements**

➢ **Styles of catching (front, back, side, tips, top, middle, one hand, two hands, etc.)**

➢ **Repetition - Are movements repetitive? (Look for favourite movements being consistently repeated)**

- **NB: Remember it is what is being done and not how it is being done.**
- **NB: Combination of movements above and below the waist; both moving and stationary will increase the variety.**

c) 3.SHOWMANSHIP (20%)

Definition: The ability of the leader to perform in such a manner that will appeal to the audience and showcase her skills.

- **Poise/ Posture**
  - ❖ **How you carry yourself**
- **Confidence**
  - ❖ **Confident with all movements**
  - ❖ **Do the movements flow with confidence? No hesitation or anticipation of the movement.**
- **Leaves an impression**
  - ❖ **Did the display by the leader capture your attention throughout or were you bored?**
- **Grace and Finese**
  - ❖ **The ease and refinement of the movements which relates to the entire performance.**
- **Eye contact**
  - ❖ **Is there eye contact with the audience**

d) SYNCHRONISATION AND EXACTNESS/LEADER EXECUTION (30%)

I. SYNCHRONISATION AND EXACTNESS OF BODY MOVEMENTS

Definition: The execution of all body movements above and below the waist should be the same.

- **The levels (vertical changing positions e.g. In front of face, above head), angles, positions and timing of all body movements are assessed.**
- **There is a difference between levels, angles and positions**
- **All movements above the waist (head, arms, hands and torso are the same)**
- **All movements below the waist (feet and legs are the same)**
- **N.B sub groups could do different movements to each other.**
- **Unison**
  - ❖ **Are the movements done at the same time? (or are some members slower than others?)**
  - ❖ **Are postures the same? (i.e. look relaxed, shoulders straight, back the same)**
- **Precision**
  - ❖ **Are halts made at the same time?**
  - ❖ **Are positions held the same way?**
  - ❖ **In marching backwards and forwards, do team members maintain accuracy of steps? (Direction, length of stride etc.)**
  - ❖ **In moving sideways, do team member's maintain accuracy of steps? (Direction, length of stride etc.) with exception of wheels**
  - ❖ **Do all movements look natural and not forced?**
- **Feet**
  - ❖ **Are team members taking the same size step? (except in a "wheel" or similar type of movements)**
  - ❖ **Are all feet together when standing at attention and positioned the same?**
  - ❖ **Are all feet the same distance apart when standing at ease, and are toes all pointing the same way?**
  - ❖ **Are feet all pointing in the same direction?**
  - ❖ **When kneeling are all feet in the same position?**
- **Arms**
  - ❖ **Are the angles and directions of the arms the same?**
  - ❖ **Are the arms swinging the same? (Level, angle, ie. At the elbow or straight arm)**
  - ❖ **Are arms the same when saluting? (Position, angle and level)**
  - ❖ **Do arms come down the same way after saluting? (at an angle or straight down etc.)**

- ❖ **Are arms within sub groups in the same position when standing at ease?**

- **Pivots**
  - ❖ **Are turns all done at the same time, the same way and in the same direction?**
- **Legs**
  - ❖ **Are knee heights and leg angles the same?**
  - ❖ **In kneeling or half kneeling positions are distances and angles the same? (knees, insteps etc)**
  - ❖ **Are knee turns done the same?**
- **Kick**
  - ❖ **When doing a kick movement are all the heights of the kick the same within the sub group.**
- **Hands**
  - ❖ **Are the levels, angles and gestures of the hands the same?**
  - ❖ **Are the hands held the same way when saluting? (position, angle and level)**
  - ❖ **Do the hands come down the same way after saluting?**
  - ❖ **Are hands within the sub group at the same angle when at attention or at ease? (flat on side, closed fist or pointing fist down etc)**
  - ❖ **Are hands, when in a movement all the same? (hand closed, spread fingers etc)**
- **Heads**
  - ❖ **Is the angle of the head the same way when forward, backward, sideways or still?**
  - ❖ **Was the head movement done at the same time?**
  - ❖ **Do all sub group members heads turn at the same point? (i.e. 90 degree turns etc)**
- **Free hands**
  - ❖ **When the hands are free of a prop are they all the same within a sub group? (position, angle, level etc.) This includes when the prop is in the air.**
- **Completion**
  - ❖ **Are all movements done with ease?**
  - ❖ **Are all movements complete?**

- ❖ **Are all movements not rushed? (as thought there was not enough time to finish the movement)**
- ❖ **Do all members of sub groups maintain their balance when doing movements?**
- ❖ **Do all movements look correct?**
- ❖ **Do all movements have a beginning and an end?**

II. SYNCHRONISATION AND EXACTNESS OF PROP MOVEMENTS

Definition: The execution of all prop movements should be the same.

- **Throw heights**
  - ❖ **Are the heights of the props the same when thrown?**
- **Stopping timing**
  - ❖ **Are all props within sub groups stopped at the same time?**
- **Catch positions**
  - ❖ **Are all props within sub groups caught in the same position?**
- **Throw positions**
  - ❖ **Are all props within the sub groups thrown the same way?**
  - ❖ **Are all props when thrown, spinning at the same speed i.e. Same rotations.**
- **General timing**
  - ❖ **Are the angles and levels of the props within sub groups the same?**
  - ❖ **Are the props within sub groups handled in the same way?**
  - ❖ **Do team members anticipate the movement before the audio?**
- **Holding positions**
  - ❖ **Are all props within sub groups held the same way? Closed fist, left hand on top of right etc.**
  - ❖ **Are the levels/ angles of props within sub groups when held the same?**
- **Spin timing (spin = through the fingers)**
  - ❖ **Are props within the sub groups being spun at the same speed and in the same direction?**
  - ❖ **Are the spins stopping at the same time?**
- **Twirls (using both hands or wrists)**
- **Are the props within the sub groups being twirled at the same time? Speed, direction, height etc.**
- **Completion**

- ❖ **Are prop movements done with ease?**
- ❖ **Are all prop movements complete?**
- ❖ **Are all prop movements not rushed?**
- ❖ **Do all prop movements look correct?**
- ❖ **Do all prop movements have a beginning and an end?**
- ❖ **Is there an absence of sidestepping, staggering, stretching etc. in catching/ handling a prop?**

- **IMPORTANT 1: When props are dropped all the above could be affected to a degree, therefore cognisance must be taken of the prop drops.**
- **IMPORTANT 2: If a prop breaks during the display or a member of a sub group does not have a prop (when the other members have a prop) then the synchronisation and exactness of prop movements could be affected. If the member mimes the prop movement successfully, then she will be judged normally. However, if her miming is not accurate then the synchronisation and exactness of prop movements will be affected negatively. The synchronisation and exactness of body movements could also be affected negatively.**
- **IMPORTANT 3: should there be a minimal amount of movements this should not always be seen as good timing.**
- **IMPORTANT 4: Ripples should be obviously synchronised. The speed of ripples should be consistent**

III. LEADER EXECUTION

Definition: How what is attempted is performed.

- **Control of prop**
  - ❖ **Is the mace under control when held or when being thrown, caught or manipulated? (ie. Mace does not slip out of hand, drop or is not caught)**
  - ❖ **Does the leader have to run etc. to catch the mace during throw etc.**
- **Recovery**
  - ❖ **How do they collect their prop**
  - ❖ **How do they react to the drop or error?**
- **Completion**
  - ❖ **Are all movements complete?**
  - ❖ **Are all movements done with ease?**

- ❖ **Are all movements not rushed? (As though the leader did not have enough time to finish the movement)**
- ❖ **Does the leader anticipate the audio? (i.e. Movement started before the audio)**
- ❖ **Do all movements look correct?**
- ❖ **Do all movements have a beginning and an end?**
- ❖ **Do all movements look natural and not forced?**

- **Side stepping**
  - ❖ **Is there absence of side stepping to catch the mace?**
- **Staggering**
  - ❖ **Is there absence of staggering when catching the mace?**
- **Free hands**
  - ❖ **What is happening to the leader's free hand? (i.e. Is it neatly at their side,, is she doing an arm movement with her free hand etc.)**
- **General handling**
  - ❖ **Is the general handling of the mace by the leader neat and tidy?**
- **Balance**
  - ❖ **Does the leader maintain her balance when doing movements? (i.e. looses balance when kneeling, doing turn-around, looses balance when catching or when marching)**

e) Criteria within the D field Score Sheet

Technical Penalisation:

AUDIO	**In all categories pre-recorded audio is compulsory during the display.**
COMP AREA	**No member of the team may leave the competition area at any time during the display except with the permission of the relevant competition official.**
COMP AREA	**No team member (includes prop) shall re-enter the competition area after the exit sequence has begun.**
FIELD	**The team shall commence their pre-display from the waiting area and proceed into the competition area.**
MEMBER	**A team shall consist of no less than 10 members**

MEMBER	**No team member may march in two teams that are entered in the same category**
MEMBER	**A team will have one (1) leader and a sub leader group of minimum two (2) at all times – clearly defined.**
MEMBER	**A team shall consist of no more than 35 members**
MEMBER	**March before signal**
PROPS	**The use of fireworks, explosive-type effects, confetti, balloons or substances or props that cannot be retrieved by members of the team is prohibited at any time during the competition.**
PROPS	**No electrical or mechanical devices may be used whether on props or on uniform.**
PROPS	**Double Flags must never be split**
PROPS	**Props incorrect measurements & allowance**
PROPS	**The leader and sub leader may carry only a mace for the duration (Majority) of the display time. They may not use any other prop during the display time. (Please note that they can carry any other prop during the pre-display time only).**
PROPS	**The team members may use four (4) times the number of props as there are squad members plus maces, e.g. If you have 50 team members, 9 sub-leaders and 1 leader, the total number of props in the waiting area could to be 170.**
PROPS	**Prop leaves the display area after the start of the display**
TIME	**From stepping over the waiting area line (usually the curtain) the team has 1 ½ minutes to prepare themselves for march on**
TIME	**March on not to exceed 1 ½ minutes**
TIME	**The duration of the display will not be less than 3 minutes timed from the start of audio until the first member of the team leaves the demarcated area**
TIME	**The duration of the display will not be more than 5 minutes and will be timed from the start of audio until the last member of the steps off the competition area.**
TIME	**No team member shall be on any of the competition areas 6 ½ minutes after the start of the Adjudicator Manager will stop the audio**
UNIFORM	**Any uniform infringements**
UNIFORM	**Boots are compulsory for drill teams. A Minor penalty per contravention of this rule will be awarded.**

GYMNASTICS AND ACROBATICS FOR MAJORETTE SPORT

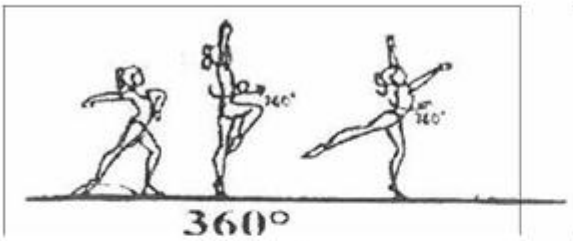
The gymnastic elements (exercises, exercise shapes) for majorette sport are:

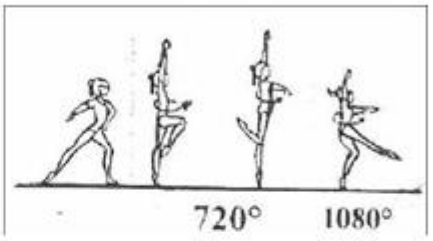
- **Turns**
- **Jumps, leaps, hops, kick-offs**
- **Arabesque**
- **Splits - side, front, split with body on the floor**
- **Standing on blades (candle)**
- **Sphinx, deer, camel, bow**
- **Forward/backward rolls, pencil roll, roll over the backside**

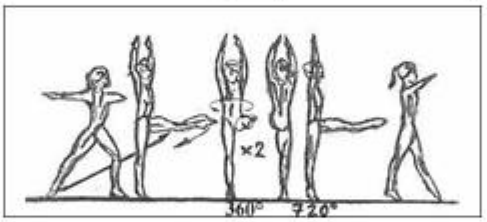
In the choreography all the possible variations, modifications and combination of these elements are allowed.

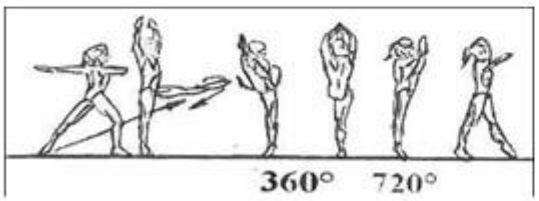
1. TURNS

for example

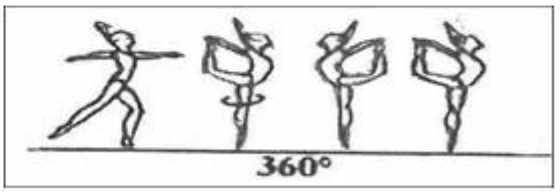




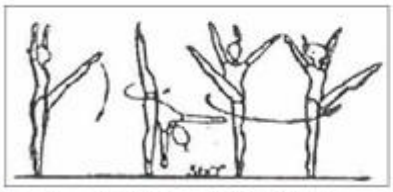
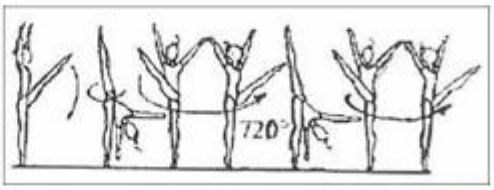




turn 360° and (720°) with free leg held upward in 180°split position throughout turn



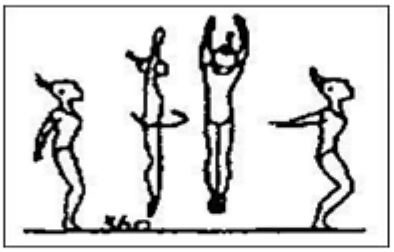
turn (360°) with free leg held backward/upward throughout turn

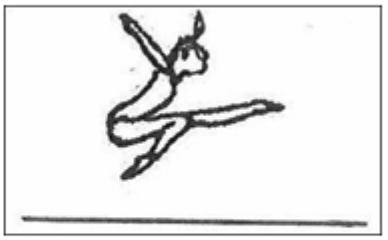
illusion turn (360°) and (720°) through standing split without touching floor with hand

2. JUMPS, HOPS, LEAPS, KICK OFF

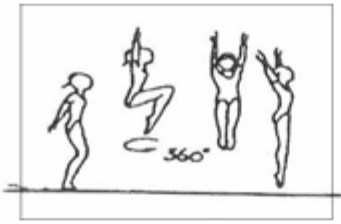
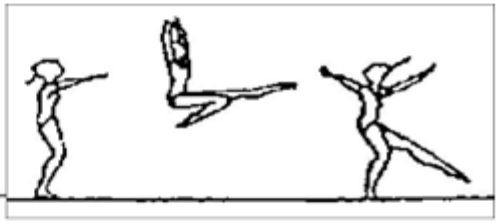
tuck hop



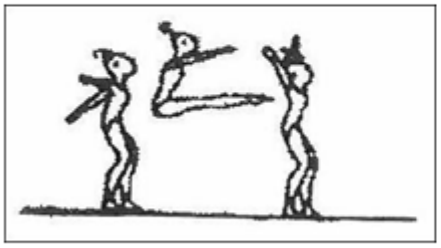
stretched hop with 180°/360° turn



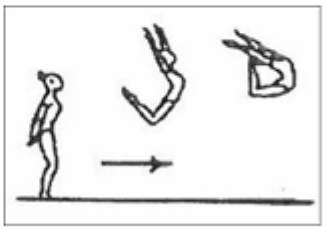
wolf hop , wolf jump

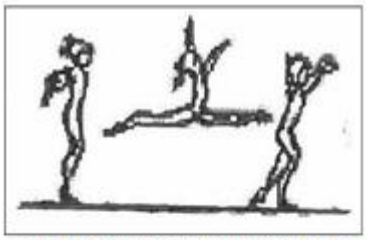
tuck hop with 1/1 turn (360°)



pike jump (hip < 90°)



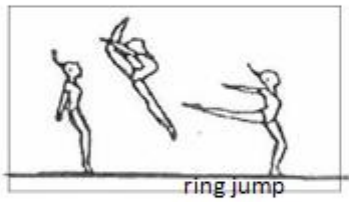
sheep jump



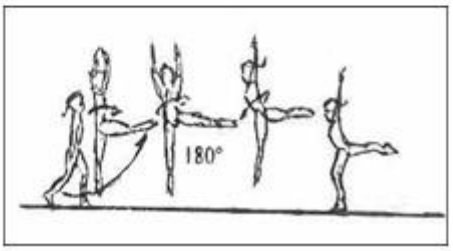
split jump(leg separation 180°)

side split jump – straddle jump

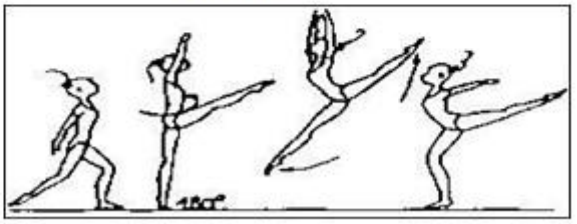
Sissone



ring jump



fouetté-hop to land in arabesque



tour jeté

On the video links you can see another samples of some other, different jumps/hops, leaps

Čertík: http://home.pf.jcu.cz/~base/index.php/akrobacie/gymnasticke-skoky-odrazem-jednonoz
nožnice : http://home.pf.jcu.cz/~base/index.php/akrobacie/gymnasticke-skoky-odrazem-jednonoz
diaľkový skok : http://home.pf.jcu.cz/~base/index.php/akrobacie/gymnasticke-skoky-odrazem-jednonoz
bočné roznoženie :http://home.pf.jcu.cz/~base/index.php/akrobacie/gymnasticke-skoky-odrazem-snozmo
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skok so skrčením nôh : http://home.pf.jcu.cz/~base/index.php/akrobacie/gymnasticke-skoky-odrazem-snozmo
KICK OFF
https://www.youtube.com/watch?v=7CrpZwQHV7U&index=1&list=PLqTmcqJsfH1Kb2ugHCt_oTx_y_0bZnNXY

3. ARABESQUE http://home.pf.jcu.cz/~base/index.php/akrobacie/rovnovazne-polohy

4. SPLITS

SIDE SPLIT

SPLIT WITH BODY ON THE FLOOR

FRONT SPLIT

5. STANDING ON BLADES (CANDLE)

6. „SPHINX“, „DEER“, „CAMEL“, „ BOW “

Sphinx

Camel

Deer

Bow

7. FORWARD/BACKWARD/SIDEWARD rolls

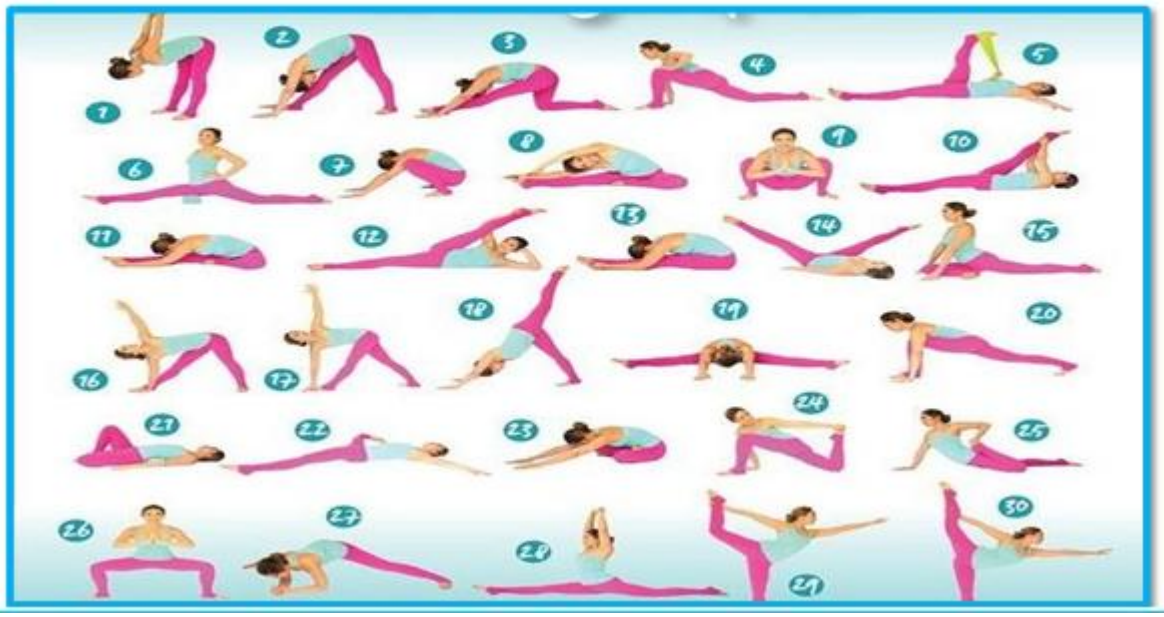
https://www.youtube.com/watch?v=b1OUh8FMdyI&list=PLqTmcqJsfH1Kb2ugHCt_oTx_y_0bZnNXY&index=4

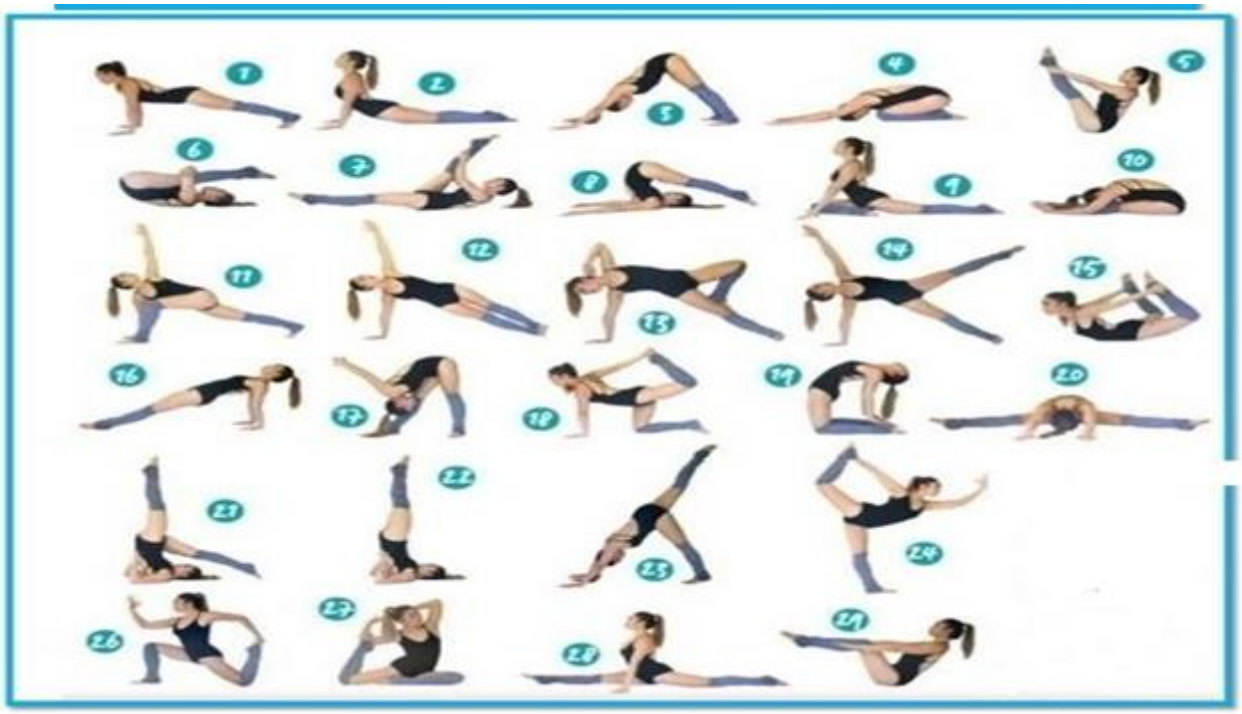
https://www.youtube.com/watch?v=-5kL6eeHDOM&index=3&list=PLqTmcqJsfH1Kb2ugHCt_oTx_y_0bZnNXY

8. SIDEWARD ROLL („penciles“)

https://www.youtube.com/watch?v=r2IfSo5mcKw&index=2&list=PLqTmcqJsfH1Kb2ugHCt_oTx_y_0bZnNXY

In the choreography all the possible variations, modifications and combination of these elements are allowed.





THE ACROBATIC ELEMENTS FOR MAJORETTE SPORT ARE:

- Roll forward
- Backward roll, pike forward roll, roll over the shoulder
- Head stand, hand stand
- Bridge from standing, Bridge from lying/from the ground
- Handsprings – handspring sidewards, cartwheel, handspring forwards, handspring backwards, handsprings backwards from a sitting position, without hands, quick to start, with landing on one or two feet

- Flick (handspring backwards with landing on both legs)
- Round off back handspring
- Arab (sideways cartwheel without hands) - Free Cartwheel Landing on one foot
- Šprajcka - Free Walkover with landing on one foot(forward handspring on one leg without arms)
- Saltos are prohibited

In the choreography all the possible variations, modifications and combination of these elements are allowed.

1. ROLL FORWARD

http://home.pf.jcu.cz/~base/index.php/akrobacie/kotoul-vpred

2. ROLL BACKWARD, Pike forward roll

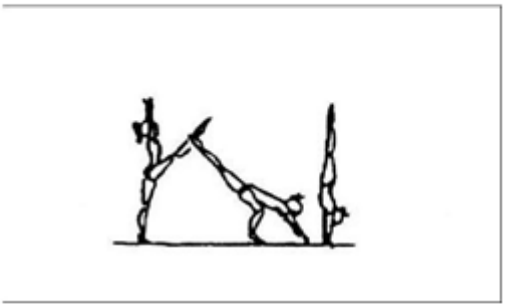
Roll backward
http://home.pf.jcu.cz/~base/index.php/akrobacie/kotoul-vzad

Pike forward roll
http://home.pf.jcu.cz/~base/index.php/akrobacie/kotoul-letmo

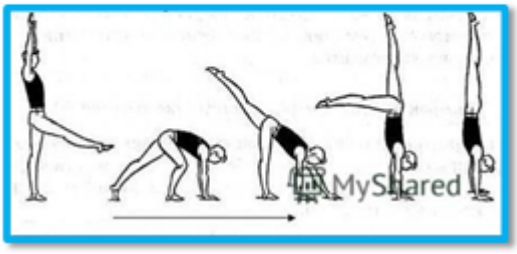
roll over the shoulder
https://www.youtube.com/watch?v=6ciNw_UFKDs&list=PLqTmcqJsfH1Kb2ugHCt_oTx_y_0bZnNXY&index=6https://www.youtube.com/watch?v=nmjyqtiA_Ts&index=5&list=PLqTmcqJsfH1Kb2ugHCt_oTx_y_0bZnNXY

3. HEAD STAND, HAND STAND

Head stand



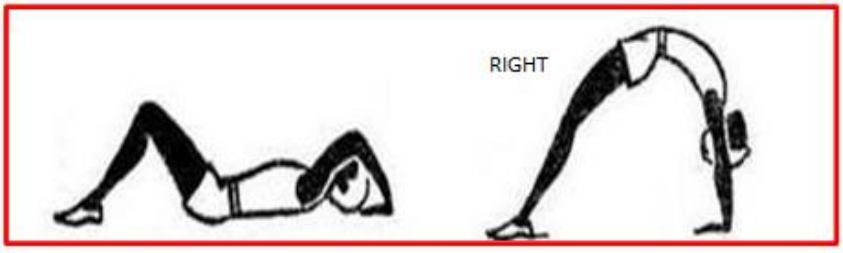
Hand stand



http://home.pf.jcu.cz/~base/index.php/akrobacie/stoj-na-rukou

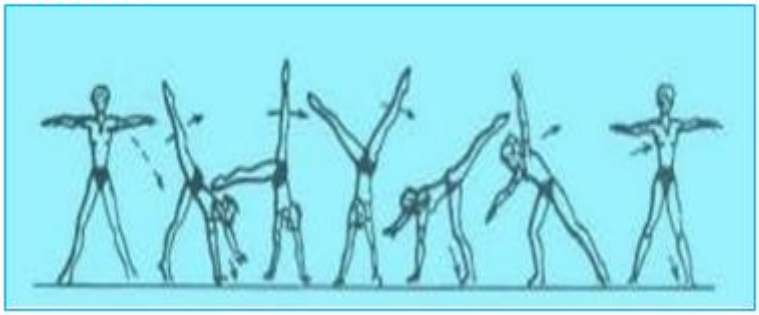
4. BRIDGE FROM STANDING

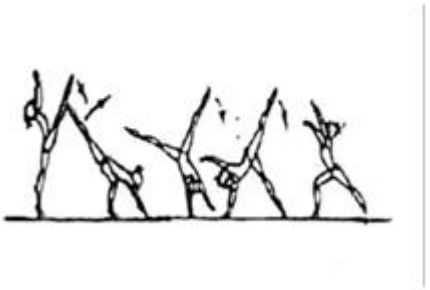
BRIDGE FROM LYING/from the ground



5. HANDSPRINGS

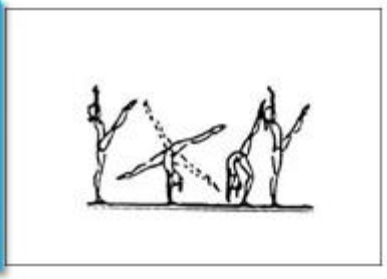
Cartwheel





http://home.pf.jcu.cz/~base/index.php/akrobacie/premet-stranou

Handspring forwards



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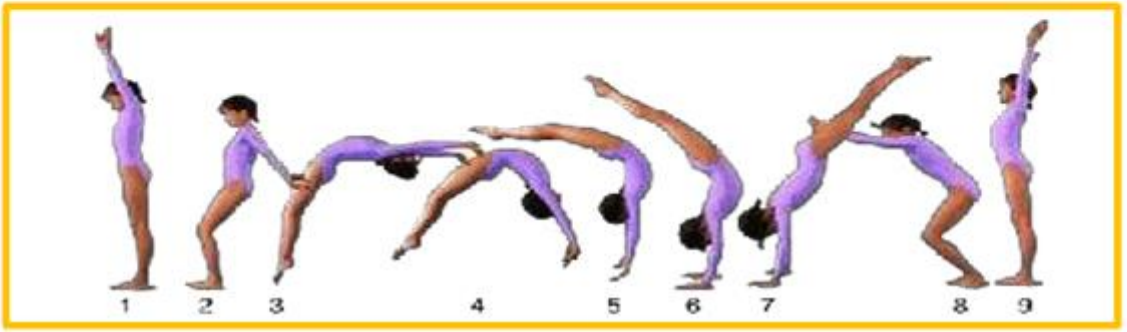
Handspring backwards

6. FLICK

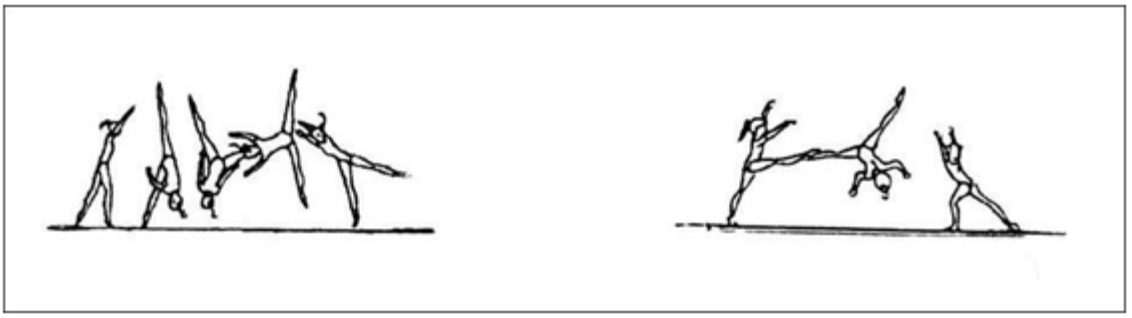


http://home.pf.jcu.cz/~base/index.php/akrobacie/premet-vzad

7. ROUND OFF

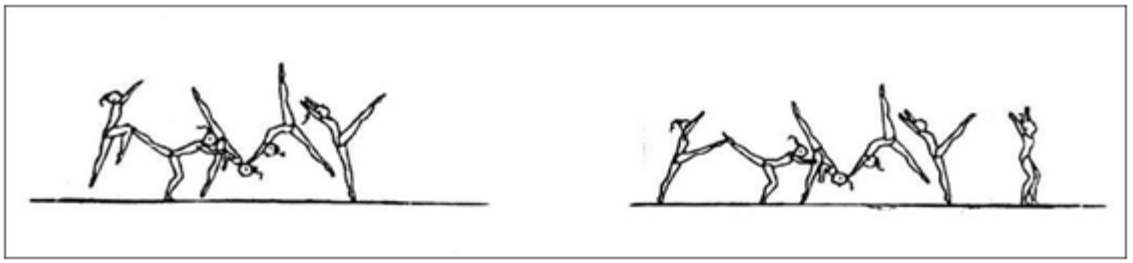
http://home.pf.jcu.cz/~base/index.php/akrobacie/rondat

8. ARAB



ARAB - Free cartwheel landing on one foot

9. FREE WALKOVER



ŠPRAJCKA - Free walkover with landing on one foot

ELEVATIONS

Competitors who lift and hold another competitor in the elevation/ pyramid must have their hands in the given position according to the relevant floor.

In choreography the lifted athlete has to be secured by another 1 contestant (spotter).
Missing spotter by elevation/ pyramid - penalty of 0.3 points by technical juror.
The trainer is fully responsible for the safety of the contestants throughout the competition.

CADETS:

- Elevations in the category cadets are allowed up to the 1st floor.

- Triple pyramids are forbidden.

- Throwing the contestants in the air is forbidden.

JUNIORS:

- Elevations in the junior category are allowed up to the 1st floor.

- Triple pyramids are forbidden.

- Throwing the contestants in the air is forbidden.

SENIORS:

- Elevations in the senior category are allowed up to the 2nd floor.

- Triple pyramids are forbidden.

- Throwing the contestants in the air is allowed.

In the following photo gallery there are some examples of elevations for particular floors. In the competitive formations there can be other types performed as well, but the height/ level of the floor has to be appropriate for the particular age category.

GROUND FLOOR

FIRST FLOOR

SECOND FLOOR

ORGANIZATION AND COMPETITION CONDITIONS, COURSE OF COMPETITIONS

Jury and jurors

Jury composition:

- **3-5 point awarding jurors *(jury chairman is a delegate)* – national competitions.**
- **3-5 and more point awarding jurors *(jury chairman is a delegate)* – international competitions.**
- **One technical juror. In the section MIX can be two technical jurors.**

Other important members of competitions by the jurors work:

- **Scrutineer, computer operator.**
- **Scrutineer assistant.**
- **The bar referee.**

European Championships, World Championships and Grand Prix

- **Judges are nominated by the Judical Committee for the European Championships, World Championships, World Cup and Grand Prix. Only jurors with a valid international juror certificate may be members of the jury.**
- **Scrutineer, assistant scrutineer and the bar referee are nominated by Judicial Committee (MWF).**

National championships and competitions.

- **Jurors for the national championships and competitions are designated and determined by the national associations**
- **The jury can also be composed internationally, but only from jurors with a valid MWF international juror certificate.**
- **Judical Committee MWF nominates members for the European Championship, World Championship, World Cup and Grand Prix**

Jury position

- **The jury is placed during the evaluation of stage choreographies in front of the competition area, and it should be on an elevated place.**
- **According to the type of route for marching defile is the jury located on one side of the route, in the centre, or individual jurors may walk alongside the competitors or before them, or behind them.**

The jury work system

Each jury member assesses 3 areas:

A – choreography

B – movement technique

C – work with equipment

- **In each area he/she gives one mark each member of the jury, so the three marks together.**
- **Technical juror awards the penalisations, which is deducted from the final mark**
- **The assessment and the mark awarded by juror must be based on:**
  - **errors and imperfections he caught (penalisations),**
  - **positive aspects he caught (beneficiations).**
- **In the course of the marking can jurors can consult among themselves, the level of demonstration and the originality of the individual elements.**

Juror works in two phases:

1. Continuously during the competition choreography

- **Records errors and deficiencies during the choreography.**
- **Juror can use the symbol „ / “ for deduction indication.**
- **May grant beneficiations for each criterion.**
- **To indicate beneficiations juror can use a graphic symbol „+“.**

2. After the end of the choreography

- **Juror considers the repeated or collective mistakes in the final assessment.**
- **Juror notes the final mark based on performing a choreography, identified errors and shortcomings, awarded beneficiations.**

Counting of the results

The awarded points from the point jurors and the technical juror are processed using the software on the computer. Scrutineer compiles from the processed results the writ. Judical committee must check a result list until 14 days by competition and than they can publish this official result list (point evaluation with penalties). Judical committee can publish continuous result list during competition (no penalty), but this result isn´t official. Judicial committee must check result list and they must consent to publish result list. Results lists are published continuously during the competition and later on the web site.

Prices for European Championship

In each category, equipment and discipline are the prizes awarded:

For small formations.

- the title of European Champion + medals and diplomas
- the title of I. European Vice-Champion+ medals and diplomas
- the title of II. European Vice-Champion+ medals and diplomas
- 4-5-6 place - diplomas

For big formations.

- the title of European Champion + medals and diplomas and trophy
- the title of I. European Vice-Champion+ + medals and diplomas and trophy
- the title of II. European Vice-Champion+ + medals and diplomas and trophy
- 4-5-6 place - diplomas

Award titles:

- If more than 3 teams participate in a valid discipline, titles will be awarded.
- If 3 disciplines take part in a valid discipline, they will only be awarded places (1, 2, 3) without a title.
- If less than 3 teams attend a valid discipline, only the diploma for participation, will be awarded.
- If there are several groups of the same number of points, the prize is awarded to everyone who earned the number of points for that placement.
- A competitor cannot start unless he has paid the registration fee and the entry fee.

System for European Grand Prix is the same as for the European Championship (except titles).

Prices for World Championship

In each category, equipment and discipline are the prizes awarded:

For small formations.

- the title of WORLD Champion + medals and diplomas
- the title of I. WORLD Vice-Champion+ medals and diplomas
- the title of II. WORLD Vice-Champion+ medals and diplomas
- 4-5-6 place – diplomas

For big formations.

- the title of WORLD Champion + medals and diplomas and trophy
- the title of I. WORLD Vice-Champion+ + medals and diplomas and trophy
- the title of II. WORLD Vice-Champion+ + medals and diplomas and trophy

- **4-5-6 place - diplomas**

If there are several groups of the same number of points, the prize is awarded to everyone who earned the number of points for that placement

A competitor cannot start unless he has paid the registration fee and the entry fee.

The WORLD CUP (as well as other open competitions) have the same system as World Championships (except titles).

The world championships are held every year. In the event that the World Championships is held elsewhere than in the European continent, the World Cup competition will be organized in Europe in the same year.

The condition for participation in the World Championships is participation in the European Championships.

Competitors' starts outside these nominations are forbidden.

Nominations from the national championships to the European championships

Equipment / Category	Age Category	Qualification
Solo Baton, Solo Pom	Cadets, Juniors, Seniors	1st, 2nd, 3rd place
Solo Acrobatic Twirling	Juniors, Seniors	1st, 2nd, 3rd place
Solo Mace	Juniors, Seniors	1st, 2nd place
Solo 2 Baton	Seniors	1st, 2nd place
Duo/Trio Baton, Duo/Trio Pom	Cadets, Juniors, Seniors	1st, 2nd, 3rd place
Duo/Trio Mace	Juniors, Seniors	1st, 2nd, 3rd place
Mini Baton, Mini Pom, Mini Mix	Cadets, Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place
Mini Mace, Mini Baton Flag, Drummers	Juniors, Seniors	1st, 2nd, 3rd, 4th place
Defile Baton, Pom, Classic Baton	Cadets, Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place
Group Stage Baton, Pom, Classic Baton, Classic Pom, Mix	Cadets, Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place
Group Baton Flag, Mace, Drummers, Small Drill	Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place

If a national association nominates two competitors from the first place in the same category and discipline, it can no longer nominate a competitor from the second place.
A sufficiently high level of point rating is also needed to award a nomination. Competitors' starts outside these nominations are forbidden.

Nominations from the European championships to the World championships

Contestants must pass the national round, participate in the European. Championships and from there be nominated for the World Championship.
Nominations is from the same year. The European team, which has not been participating in the European Championships for the same year, can not participate in the World Championships.

Equipment / Category	Age Category	Qualification
Solo Baton, Solo Pom	Cadets, Juniors, Seniors	1st, 2nd, 3rd place
Solo Acrobatic Twirling	Juniors, Seniors	1st, 2nd, 3rd place
Solo Mace	Juniors, Seniors	1st, 2nd place
Solo 2 Baton	Seniors	1st, 2nd place
Duo/Trio Baton, Duo/Trio Pom	Cadets, Juniors, Seniors	1st, 2nd, 3rd place
Duo/Trio Mace	Juniors, Seniors	1st, 2nd, 3rd place
Mini Baton, Mini Pom, Mini Mix	Cadets, Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place
Mini Mace, Mini Baton Flag, Drummers	Juniors, Seniors	1st, 2nd, 3rd, 4th place
Defile Baton, Pom, Classic Baton	Cadets, Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place
Group Stage Baton, Pom, Classic Baton, Classic Pom, Mix	Cadets, Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place
Group Baton Flag, Mace, Drummers, Small Drill	Juniors, Seniors	1st, 2nd, 3rd, 4th, 5th place

If a national association nominates two competitors from the first place in the same category and discipline, it can no longer nominate a competitor from the second place.
A sufficiently high level of point rating is also needed to award a nomination. Competitors' starts outside these nominations are forbidden.

Qualified choreography should not be changed more than 20% as it was performed on European Championship to performing it at World Championship.

It is allowed to change number of people in group performance only by lowering the number of them and not allowed to increase the number of people in group performance – from European to Worlds.

Course of the competition

1. Starting registers

- **The starting order is prepared either manually or using a random number generator (software).**
- **The order is drawn in advance.**

2. Behaviour of competitors

- **Contestants must be prepared for the performance of competition choreographies according to the order specified on the starting registers and according to the instructions of the organizers.**
- **The lack of preparedness and late arrival at the competition area means penalisation – 0,1 point (technical juror) or change of the starting order.**
- **The contestants may not, during performances communicate with each other loudly, verbally, or by any other acoustic signals (whistle, etc.). Penalty – 0,10 (technical juror).**

3. Behaviour of coaches

- **During the competition choreography, the coach or his assistants must not control or give instructions to contestants. Prohibited communication between coaches and competitors -1 point (technical juror).**
- **During the competition composition, during breaks in the choreography, and after the individual elements of the competition composition, the coaches may not communicate with jurors and with individual members of the team, which processes results.**

4. Disruption/Interruption of competition

- **Seen as distortion of competition and unsportsmanlike conduct by competitors, coaches, their representatives or assistants and accompanying people is as follows:**
  - **Verbal or physical attack, threats to jurors, organizers, or members who work with the results etc.**

- humiliation or disrespect to the competition, to results, jurors and other members of the competition whether on location, or in the media, including the internet
- Verbal or physical attacks on other contestants, humiliating other contestants, either on-site or in the media, including the Internet

- If a similar case occurs, the president of the jury disqualifies all the competitors of the club that caused the breach and annuls their results. Judical Committee may prohibit a competitor from participating in the competition for one year.

5. Behaviour of jurors

- During the competition – such as during the competitions composition, breaks in the competition formations and after termination of individual competition compositions, a juror must not communicate with the choreographer, assistants and competitors.

6. Health problems prior to the competition

- The sudden health problem of an individual competitor before the formation is no reason to change the starting order. This does not apply for solo and duo-trio category.
- The organizer may, depending on the circumstances, intervene and interrupt the competition for a short time.
- After this time the trainer can, either leave the place in the formation empty, replace the competitor by alternate, or to cancel the competition performance.

7. Health problems during the competition

- The sudden health problem of an individual competitor during the competition is not a reason to repeat the choreography. In some cases, the jury may allow repeating the choreography.
- If the child leaves the dance floor for serios health reasons during the performance, no penalization or disqualification is granted.

8. Leaving the competition area

- If individual participants from a large formation or little formation distorts the report and leaves the competition area before the end of the choreography, the evaluation is annulled.
- The given large or small formation cannot repeat the choreography.

9. Costume changes

- The need for change of costumes between the various performances is not a reason to change the starting order.

- **The organizer can adapt the running of the disciplines in small formations or and interrupt the competition for a short time**

10. Repetition of the competition choreography

- **A large formation or little formation that had to interrupt the performance because of the uncontrolled problem (*for example, power outage lighting, malfunction of audio system, bad weather, disruption by unauthorised people, who will enter the competition area etc.*) can repeat the choreography. Large or small formation that had to interrupt the performance because of other problems, than those mentioned, cannot repeat the performance.**

11. Continuous announcement of results

- **If the organizational and technical conditions allows it, may be the results announced or shown continuously, usually after the competition categories.**
- **Announced results are not possible to change, with the exception of errors of a moderator or scrutineers, when the protest is accepted.**

12. Protests, objections

- **A protest may be claimed only the head of the group. It must be written and forwarded to the head of the jury until the announcement of the official results.**
- **Protests against the assessment, marks and verdicts of the jury, are not permitted.**
- **Other protests can be made at the latest within 5 minutes from the end of the competition choreography of the competitor, which is the protest of the following reasons:**
  - **limit - failure to meet the age limit**
  - **unauthorized communication of competitors**
  - **unauthorizedcommunication between coaches and jurors**
- **If the protest is justified, the head of the jury will give a proper penalisation, which is deducted from the overall competitor's mark.**
- **If the protest is claimed after processing the results, it is rejected.**